THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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Charlie & the Chocolate Factory in IMAX, July

Tim Burton's *Charlie and the Chocolate Factory* will be converted to 15/70 with the IMAX DMR® process and released to IMAX® theaters simultaneously with its 35mm release on July 15. The retelling of **Roald Dahl**'s popular children's tale stars **Freddie Highmore** in the title role and Oscar®-nominated **Johnny Depp** as eccentric candy maker Willy Wonka. The screenplay is by **John August**, whose previous work includes the two *Charlie's Angels* films and Burton's most recent project, *Big Fish*.

The film is being distributed by **Warner Bros.**, and is the fourth of the studio's films to receive the DMR treatment. (A fifth, last summer's *Catwoman*, was scratched at the last minute. *See LF Examiner, Summer 2004.*) Warner also produced the original LF film ***NASCAR 3D: The IMAX Experience***, which has just passed $20 million in gross receipts in nine months at over 100 theaters. This makes it

*(See **BIZ** on page 4)*

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Special Report: The Large-Format Films of 2005

The number of LF films released in 2005 will probably equal 2004's ten titles, although the year could see as many as 12 new films or as few as seven. Up to four will be Hollywood films repurposed with the IMAX DMR process.

Thus 2005 will still be well under the average of the last six years (14), and down significantly from the record 21 titles released in 2002. This downturn in production is not entirely a bad thing: most industry observers, and nearly all producers, agreed that 21 new films was far too many for the installed base of theaters to support adequately.

But independent LF producers still face difficulties. As in 2004, half or more of this year's films will be from Hollywood studios: up to four DMR films plus **James Cameron**'s ***Aliens of the Deep*** and **Tom Hanks**' ***Magnificent Desolation***. These films hit LF producers harder than releases from other LF filmmakers for several reasons. Converted Hollywood features consume two or three 45-minute slots in a theater's schedule, and studio distributors often require a significant number of shows per day or per week, severely reducing the screen time remaining for traditional LF films.

Even in the case of studio-made short-form documentaries that fit in a standard show slot, like *Aliens of the Deep* and *Magnificent Desolation*, their massive national marketing campaigns — far beyond what any independent producer can afford — make it hard for LF filmmakers to compete.

Newcomers to the business

Among the independent production companies releasing films this year, most are relative newcomers to the LF business. Although all have LF veterans among their principals or crew, **Partners Health Care** (***Brain Power***), **Infinity Filmworks** (***Mystic India***), **Universe Partners** (***Stephen Hawking's Beyond the Universe***), and **Inland Sea Productions** (***We the People***) are making their first LF features. Only **MacGillivray Freeman Films** and **nWave Pictures**, which are releasing ***Mystery of the Nile*** and ***Wild Safari 3D*** respectively, have sizable LF portfolios.

All of these filmmakers have had to be careful with their money. With the exception of *Mystic India*, funded by a religious center in India, all of the newcomers have been actively seeking corporate sponsors. *Brain Power* and *We the People* were originally set to open in 2004, but had to delay shooting to look for funding. MacGillivray economized on *Mystery of the Nile* (and on ***Greece: Secrets of the Past***, currently in production) by compressing shooting schedules, and nWave shot *Wild Safari 3D* in 35mm, also on a quick schedule.

The shortening of the production cycle is a trend we have noted in previous reports. LF films have generally taken an average of 18 to 24 months to produce after being greenlit, but many films slated for release in 2005 have only barely begun filming or have not yet shot anything at all. These include *Magnificent Desolation, Stephen Hawking's Beyond the Universe*, and *We The People*. The difficulty of shooting and editing a film in less than a year suggests that any of these three could slip into 2006 if unforeseen problems arise.

Of course, DMR films also contribute

*(see **FILMS** on page 6)*

Premiering This Month

Aliens of the Deep

See page 7.

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Where Do We Go From Here?

An Editorial
by James Hyder

As we begin the year that marks the 35th anniversary of Expo '70 in Osaka, site of the first IMAX theater, I have been wondering what the future holds for this crazy business to which we have dedicated our careers and lives.

There can be no doubt that on some day in the future, all imaging, still and motion picture, professional and amateur, 2D and 3D, will be digital. Except perhaps for small groups of hobbyists, collectors, and curators, no one will use film for any purpose. To repeat the cliché, it's not a question of *whether*, only of *when*.

What will this mean for the LF industry as a group of people, companies, and institutions that make and show giant-screen *films*? For everyone, including non-profit organizations, it all comes down to money. As long as enough people are willing to pay enough money to see the films, someone will find a way to make them and theaters will show them. And everyone in the middle — post houses, service providers, distributors, and even newsletter publishers — will still have jobs.

But LF attendance levels have been stagnant or falling for several years now, and this has made funding for films ever more difficult. This is apparent in the feature story of this issue: 2005 could see fewer traditional (i.e., non-Hollywood) LF films released than any year since 1998. And if a few projects continue to have trouble securing sponsorship and slide into next year (or disappear completely), we could see the lowest count since 1993, when the world theater inventory stood at 86 (less than a quarter of today's total) and only three films were released.

So what's to be done? I believe the **Giant Screen Theater Association** has taken two very good first steps by commissioning the *Viewer and Non-Viewer Research Study* and by launching its attendance reporting program. The study provided theaters with vital information about the needs and perceptions of their customers and potential customers, and with data and recommendations they could use to improve their operations and build visitor levels. Many have already applied those ideas, with positive results. (*See "Using Research to Reinvent the St. Louis Science Center," LF Examiner, November 2004.*)

The attendance reporting program has just emerged from its beta testing phase. It allows theaters to confidentially report their monthly attendance numbers to a central database. The numbers are combined with those of other theaters in the same geographical region and cumulative reports are produced that tally the data in many different ways. Until now, the reports have only been available to the theaters that participate in the program, but *LF Examiner* is working with GSTA to include monthly summaries in these pages. We hope to be able to start publishing them within the next few months.

The research study helps theaters, and the attendance data should be useful to both theaters and producers. But the missing part of the puzzle, in my opinion, is information about the financial performance of LF films. If filmmakers could show potential sponsors how previous films have done, even if only with aggregated numbers, they would be in a stronger position to ask for funding for their projects.

Exactly six years ago, in the January 1999 issue of *MaxImage!* (as *LFX* was then known), columnist **Marty Shindler** and I urged filmmakers to follow the lead of Hollywood and provide basic financial information to an independent organization (the Motion Picture Association of America does the job for the Hollywood studios) that would report on industry-wide, per-film averages for production expenses, distribution costs, lease income, and other key datapoints. In that issue and in others, we suggested that more films participate in box office reporting (which has happened in part), and that theaters report their attendance (which the GSTA is now undertaking). But so far, no one is tabulating financial data for LF films.

Six years ago the industry was in the midst of a huge growth spurt. As producer **Jonathan Barker** told us a few months ago (*see "The State of LF Production," September 2004*), "there was a point in the late 1990s at which you could logically defend an economic outlook that was wildly positive." This is no longer the case, and the result is that fewer films than ever are being made, and those that are must struggle to find the support they need.

It's not too late. We can turn the situation around. All it takes is the will and some money. This, of course, is the sticking point. Who pays? The logical candidates are the industry associations. As noted, the GSTA has already undertaken several important (and costly) efforts. It would seem to fall to the **Large Format Cinema Association**, whose membership and history favors producers, to take on this duty. I have suggested this idea informally to previous members of the LFCA board in the past, and I now repeat it.

Such a study would provide a direct benefit to LFCA members and the industry as a whole. It need not be very expensive, and additional support might provided by other LF associations, including GSTA, **Euromax**, the **Giant Screen Consortium**, and **Oh-Gata**, the Japanese giant-screen association.

It's clear that an industry-wide film finance survey would not have only good news to report. It would show, for instance, that that a large number of recent LF films, perhaps even the majority, have not made money or even broken even. But although that would be dismaying, even embarrassing, news, it should not prevent us from making the effort. Accurate data would help current and future films avoid the pitfalls of past projects.

I hope LFCA, GSTA, and all other LF organizations will seriously consider the benefits of establishing such a financial reporting system and work to implement it will all due speed.

Conferences 2005

February 3–5
GSTA Mid-Winter Meeting
Giant Screen Theater Association
Virginia Beach, VA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

February 7–9
Realscreen Summit
Realscreen Magazine
Washington, DC
Tel: 416-408-2300
Fax: 416-408-0870
www.realscreensummit.com

March 14–17
ShoWest
VNU Expositions Film Group
Las Vegas, NV
Tel: 646-654-7680
Fax: 646-654-7694
www.vnufilmgroup.com/filmgroup/showest/index.jsp

April 16–21
NAB 2005
National Association of Broadcasters
Las Vegas, NV
Tel: 888-740-4622
www.nabshow.com

April 27–29
LFCA Conference and Film Festival
Large Format Cinema Association
Los Angeles, CA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

May 1–5
Annual Meeting and Museum Expo 2005
American Association of Museums
Indianapolis, IN
Tel: 202-289-1818
Fax: 202-289-6578
www.aam-us.org

July 31–August 4
SIGGRAPH
Special Interest Group on Graphics
Association of Computing Machinery
Los Angeles Convention Center
Los Angeles, CA
Tel: 312-644-6610 x5811
Fax: 312-321-6876
www.siggraph.org/s2005/

Science Museum of Osaka

September 26–30
GSTA Conference & Trade Show
Giant Screen Theater Association
Osaka, Japan
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Held jointly with:

Japanese Space Theater Conference
Tel: +81-3-3212-8781
Fax: +81-3-3212-8788
www.ohgata.org (site in Japanese)

September 27–29
TiLE 2005
(Trends in Leisure Entertainment)
Maastricht Exhibition Congress Centre
Maastricht, Netherlands
Tel: +44-1985-846181
Fax: +44-1985-846163
www.andrich.com/tile/

October 15–18
ASTC 2005 Annual Conference
Assoc. of Science-Technology Centers
Science Museum of Virginia
Richmond, VA
Tel: 202-783-7200
Fax: 202-783-7207
www.astc.org

October 24–27
ShowEast
VNU Expositions Film Group
Orlando World Center Marriott
Orlando, FL
Tel: 646-654-7680
Fax: 646-654-7694
www.vnufilmgroup.com/filmgroup/showeast/index.jsp

November 4–5, 2005
Showbiz Expo
Barker Hangar, Santa Monica Air Center
Santa Monica, CA
Tel: 203-371-6322
www.showbizexpo.com

November 14–19
IAAPA Convention and Trade Show
International Association of Amusement Parks and Attractions
Georgia World Congress Center
Atlanta, GA
Tel: 703-836-4800
Fax: 703-836-4801
www.iaapa.org

In the Theater Inventory table on page 10 of the December issue, the numbers for 8/70 and 15/70 theaters were accidentally transposed for all regions except Asia/Pacific and South America.

*(from **BIZ** on page 1)*

the second highest-grossing documentary of 2004, after Michael Moore's *Fahrenheit 9/11*.

The next DMR film is ***Robots***, an animated feature from **Twentieth Century Fox**, set to open on March 11 (*see LFX, December 2004*). No other DMR titles have been announced for 2005, although at least one or two more are expected (*see the Films of 2005 article in this issue*).

Imax makes deals, settles suit

Imax Corporation has signed deals for six MPX™ theaters in China and another in Russia, made a marketing agreement with ticketing service **Fandango**, and settled a lawsuit with British theater chain **UCI**.

On Jan. 5 the company announced it had signed an agreement with China's **Lark International Multimedia** to install six MPX projectors in new and retrofitted multiplex theaters over the next four years. Lark subsidiaries **UA Cinema Circuit** and **Studio City Cinema** operate eight and three multiplexes respectively, including the top-grossing theater in Hong Kong. No specific locations were announced. The deal brings to 19 the total of IMAX theaters set to open in China by 2008.

The Russian deal provides for the installation of an IMAX MPX projection system in a multiplex theater belonging to **Suvar-Kazan Company, Ltd.**, in Kazan, a city of more than 1 million people, about 400 miles (640 kilometers) east of Moscow. The 3D theater will be in a four-screen multiplex and is expected to open in November.

The deal is the fourth in Russia, following the **Nescafé IMAX Theater** in Moscow, which opened in April 2003, and MPXs in Perm (700 miles northeast of Moscow) and St. Petersburg, both of which are expected to open late this year.

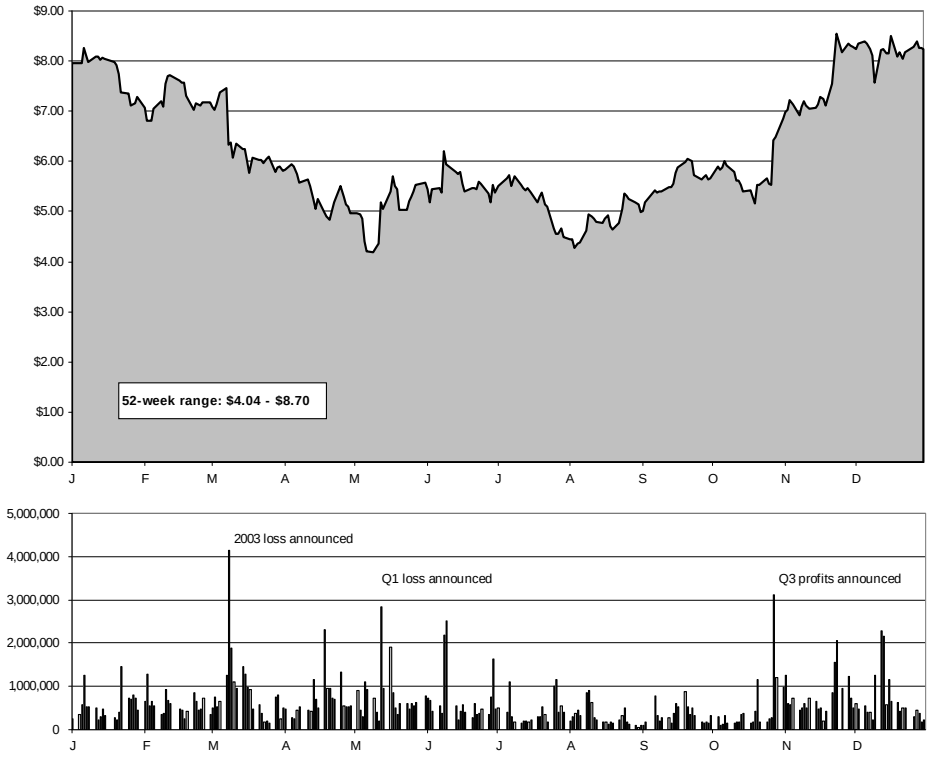
The deal with online ticketing service Fandango will "create a branded IMAX destination for giant-screen fans on the www.fandango.com site," and will "enable visitors to www.imax.com to purchase tickets for select IMAX theaters," according to a press release. The companies will also work together on "co-branded promotions, marketing, and publicity campaigns." Fandango is the largest online and phone movie ticketing service in the U.S., serving nearly 70% of the nation's theaters, including IMAX exhibitors **Regal Cinemas**, **Cinemark**, and **Loews Cineplex**.

In mid-December, Imax announced that it had settled a legal action it had filed against U.K.-based **United Cinemas International Multiplex B.V.** In May 1999, UCI signed a deal for nine IMAX 3D theaters to be built in the U.K., Europe, Asia, and South America. Its first, in Sapporo, Japan, had opened in June 1998. The second opened in Manchester, UK, in November 2000, but no further theaters were built.

In May 2003, Imax filed a Statement of Claim in the Ontario Superior Court of Justice against UCI "for specific performance, or alternately, damages of US$25 million with respect to breach" of the 1999 agreement. UCI filed counterclaims, but ultimately settled and is making cash payments in undisclosed amounts to Imax in the fourth quarter of 2004 and the first quarter of 2005.

On Dec. 13, Co-CEOs **Richard Gelfond** and **Bradley Wechsler** said they expected that, because of the settlement and the positive performance of ***The Polar Express***, their previous earnings guidance of $0.23 per share ($0.25 before refinancing costs) for 2004 would be exceeded. Imax shares, which had been trading between $8.00 and $8.50 for the previous three weeks, had suddenly dropped to $7.57 on the trading day before the announcement. After the announcement, they rebounded to $8.22, and remained near that level until the first week of January, when they dropped below $8.00 again.

Imax Corporation, 2004
Closing Prices and Volume

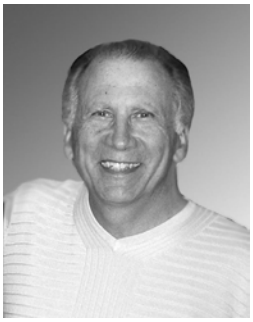


Perkins is new CEO of DCI

THE BIZ

PERSONNEL

Bob Perkins has been named the new CEO of **Destination Cinema, Inc.**, after serving as COO since 1999. Before that he served in senior executive positions at Brunswick Corporation, Outrigger Lodging Services, Sands Hotels and Casinos, and Marriott Hotels.



Bob Perkins

Perkins replaces **Bud Rockhill**, who has left to teach at the University of Denver and "pursue other business interests," according to a press release.

DCI produces and distributes LF films, and is the exclusive distributor of LF films made by **National Geographic Film and Television**, which is a partial owner of the company.

Peek retires, Najjar heads Sci-Port

Al Najjar, senior vice president of the **Sci-Port Discovery Center** in Shreveport, LA, has been named as the center's new CEO, succeeding **Andree Peek**, who retired at the end of 2004. Najjar started with Sci-Port in 1998, helping design and execute exhibits and hire staff for its launch in November that year. He has since been lead planner for the center's Space Center expansion, which is expected to open in 2006.

Sci-Port has a 180-seat IMAX Dome theater.

Before joining Sci-Port, Najjar was program director of science at **Science North** in Sudbury, ON, Canada. He holds B.S. and M.S. degrees from the University of Ottawa.

Peek, who came to Shreveport from the **Discovery Center** in Charlotte, NC, said in a release that "The opportunity to spend more time with my husband, who is already retired, and to relocate closer to my family were the only reasons I made this choice. As I told the Board, I'm not retiring because anything is wrong. I'm retiring because everything is right."

Couch promoted at MOSI Tampa

T.J. Couch, has been promoted to the newly created position of director of retail and IMAX operations at the **Museum of Science and Industry** in Tampa, FL. In the new position, he will oversee the museum's current retail store, off-site merchandise sales, vending operations, and third-party retail partnerships, in addition to the 365-seat IMAX Dome theater. "Plus any other clever ideas that I come up with to part people from their money," he tells *LFX*.

Now 35, Couch has worked at MOSI since the age of 13, when he started as a volunteer. While in college at the University of South Florida, he did "whatever needed to be done: exhibit design and fabrication, cashier, media spokesperson, planetarium presenter, and guest services coordinator." After graduating, Couch was hired to a full-time position as assistant chief projectionist in 1995, becoming chief in 1997, theater manager in 1998, and marketing and operations manager in 2001.

T.J. Couch

Couch tells *LFX*, "In five months we will be opening another retail store in our new 'Kids in Charge!' building. This new building will add an additional 41,000 square feet to our facility and feature an outdoor science park, interactive exhibits, a flight simulator (a real one!), new planetarium, classrooms, and, of course, my yet-to-be-named retail store."

Bisaillon moves to Appleton, WI

Ed Bisaillon is now executive director of **The Big Picture**, a 298-seat Kinoton 8/70 theater being completed in Appleton, WI, for an opening in early March. (*A future issue of LFX will feature a story on this theater.*)

Until September, Bisaillon managed the **Desert IMAX Theater** in Cathedral City, CA (*see Biz, LFX, October 2004*), which he helped bring back from the brink of insolvency. Before that, he was with **Marcus Theatres Corporation** of Milwaukee, WI, where he helped launch two IMAX theaters, and before that was director of the IMAX theater at the **Milwaukee Public Museum**.

Kass now permanent at NSF

Valentine Kass, program director in the Informal Science Education Program of the U.S. **National Science Foundation**, has been given a permanent appointment to that position, after working on a temporary basis for the last three years. She tells *LFX*, "Except for the internal designation, nothing has changed, i.e. title, responsibilities, etc., remain the same. Will continue working with the LF community on LF film projects, as well as managing grants to television, radio, and multimedia projects. (Now I just don't have to reapply for my job every twelve months!)"

Astronaut John Young retires

At the end of December, Gemini, Apollo, and Space Shuttle astronaut **John Young** retired from the U.S. **National Aeronautics and Space Administration** after 42 years, the longest serving astronaut in history. His space accomplishments, including being the first person to fly in space six times, and being one of only 12 men to walk on the moon, are too numerous to detail here. See www.nasa.gov/vision/space/features/young_retires.html.

Young will be remembered in the LF community for appearing in the first IMAX space film, 1982's ***Hail Columbia!*** He commanded the first flight of the Space Shuttle, documented in the film, and in a press conference following that flight he coined the phrase "the dream is alive," which became the title of the next IMAX space film, in 1985.

As Many as LF 12 films Could Open in 2005

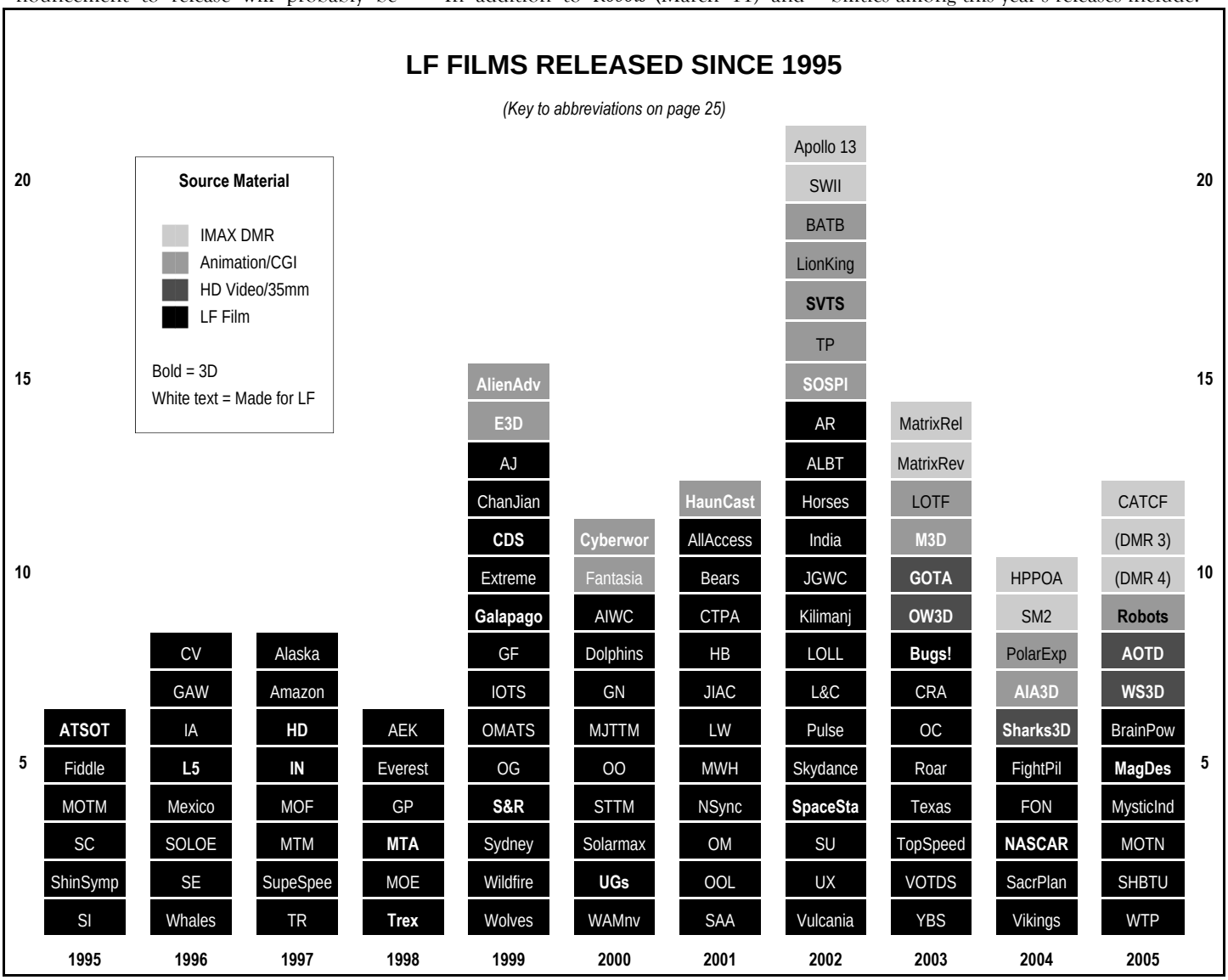
*(from **FILMS** on page 1)*

to the shrinking production cycle. Although the 35mm originals are in production and post-production at least as long as any LF film, the fact that a finished film can now be converted to LF in weeks means that giant-screen films can appear in the market with almost no notice. Witness the case of ***Spider-Man 2***, which swung in to fill the gap left when *Catwoman* was unexpectedly pulled from the DMR lineup last summer (*see LF Examiner, Summer 2004*). The DMR conversion was completed, and 60 prints were struck, in less than three weeks.

Although such quick turns from announcement to release will probably be rare — they don't provide enough time for a proper marketing campaign — slightly longer periods that are acceptable to commercial theaters are often less workable for institutional theaters, which tend to book their films further in advance. Thus the three months' notice given for ***Robots***, which was announced in early December and opens in March, could be out of the question for some museum theaters that have already set their schedules and taken group reservations for the busy spring field-trip season.

More DMR films

In addition to *Robots* (March 11) and ***Charlie and the Chocolate Factory*** (July 15, *see story on page 1*), at least two more DMR films can be expected in 2005, on the way to **Imax Corporation**'s stated goal of four to six repurposed films a year. Our "Films of 2004" report in last year's January issue correctly predicted that ***The Polar Express*** and *Charlie and the Chocolate Factory* would be released to IMAX theaters. Flushed with success, and based on no source except the historical record, we now suggest *Star Wars, Episode III: Revenge of the Sith* (May 19) and *Harry Potter and the Goblet of Fire* (Nov. 18) as the most likely candidates to join *Robots* and *Charlie* in 2005. Hedging our bets a bit, other possibilities among this year's releases include:


LF FILMS RELEASED SINCE 1995
(Key to abbreviations on page 25)
Source Material
IMAX DMR
Animation/CGI
HD Video/35mm
LF Film
Bold = 3D
White text = Made for LF
20
15
10
5
1995: ATSOT, Fiddle, MOTM, SC, ShinSymp, SI
1996: CV, GAW, IA, L5, Mexico, SOLOE, SE, Whales
1997: Alaska, Amazon, HD, IN, MOF, MTM, SupeSpee, TR
1998: AEK, Everest, GP, MTA, MOE, Trex
1999: AlienAdv, E3D, AJ, ChanJian, CDS, Extreme, Galapago, GF, IOTS, OMATS, OG, S&R, Sydney, Wildfire, Wolves
2000: Cyberwor, Fantasia, AIWC, Dolphins, GN, MJTTM, OO, STTM, Solarmax, UGs, WAMnv
2001: HaunCast, AllAccess, Bears, CTPA, HB, JIAC, LW, MWH, NSync, OM, OOL, SAA
2002: Apollo 13, SWII, BATB, LionKing, SVTS, TP, SOSPI, AR, ALBT, Horses, India, JGWC, Kilimanj, LOLL, L&C, Pulse, Skydance, SpaceSta, SU, UX, Vulcania
2003: MatrixRel, MatrixRev, LOTF, M3D, GOTA, OW3D, Bugs!, CRA, OC, Roar, Texas, TopSpeed, VOTDS, YBS
2004: HPPOA, SM2, PolarExp, AIA3D, Sharks3D, FightPil, FON, NASCAR, SacrPlan, Vikings
2005: CATCF, (DMR 3), (DMR 4), Robots, AOTD, WS3D, BrainPow, MagDes, MysticInd, MOTN, SHBTU, WTP

The Hitchhiker's Guide To The Galaxy		
	Touchstone/Disney	May 6
Madagascar (animated)		
	DreamWorks SKG	May 27
Batman Begins		
	Warner Bros.	June 17
War of the Worlds (dir. Steven Spielberg)		
	Dreamworks/Paramount	June 29
The Fantastic Four		
	Twentieth Century Fox	July 1
Wallace & Gromit: Curse of the WereRabbit		
	Aardman/DreamWorks	Oct. 7
The Lion, The Witch, and the Wardrobe		
	Walt Disney/Walden Media	Dec. 9
King Kong (dir. Peter Jackson)		
	Universal	Dec. 14

Orbita Max

3D production continues

A less accurate prediction from last year's article was that "***NASCAR*** could be the last 3D film shot in 15/70." Our point was that the increasing quality and decreasing cost of shooting digitally, or in 8/70 or even 35mm film, are making it harder to justify the giant cameras and rigs needed to shoot 3D LF film. But two documentaries are currently being shot in 15/70 3D, *Magnificent Desolation* and ***Denizens of the Deep***, a sequel of sorts to ***Into the Deep***, directed by **Howard Hall** for Imax. But we may have been only slightly premature. Of the 60 or so films in development, only seven are 3D, and it's not clear that any of them are committed to shooting 15/70 film.

EarthShip Productions

Aliens of the Deep

Mystery of the Nile

Below are the films of 2005, listed chronologically by the announced release date. Summaries in quotation marks are taken from the producers' official literature. More detailed production credits can be found in "In Production" on page 14.

Aliens of the Deep

"In the 3D film ***Aliens of the Deep***, Academy Award®-winning director **James Cameron** combines his filmmaking talents with his personal passions on a journey to some of the Earth's most extreme environments in search of the strange creatures that live there. Joining him is a team of young marine biologists and NASA scientists who consider how these creatures may resemble lifeforms we might one day find in outer space, possibly within our own solar system.

"*Aliens of the Deep* is the result of dramatic and visually stunning expeditions to several hydrothermal vent sites in the Atlantic and the Pacific Oceans. These are violent volcanic regions where new sea floor is being born. The interaction between ocean and molten rock creates plumes of super-heated, chemically charged water that serve as oases for animals unlike anything ever discovered. Not dependent on sunlight (as is all other life on earth), these ecosystems are as close to alien worlds as anything ever imagined, and provide one possible blueprint for the life that might exist beyond our world.

"*Aliens of the Deep* takes audiences on a journey deep beneath the sea and far out into the reaches of our universe to encounter alien life, face to face, and to inspire a new generation of exploration."

Directed by James Cameron and **Steven Quale**, produced by James Cameron and **Andrew Wight**. Director of photography: **Vince Pace**. Original music: **Jeehun Hwang**. Starring James Cameron; **Dijanna Figueroa**, marine biology graduate student; **Kevin Hand**, planetary scientist; **Maya Tolstoy**, marine seismologist.

Produced by **Earthship Productions**, distributed by **Buena Vista Pictures Distribution**. Release: Jan. 28.

Mystery of the Nile

"***Mystery of the Nile*** is a breathtaking new cinematic adventure documenting one of the greatest expeditions in modern times: the first full descent of the world's greatest and deadliest river. Directed by award-winning documentarian **Jordi**

*(see **FILMS** on page 8)*

Mystic India

BAPS/India

*(from **FILMS** on page 7)*

Llompart and produced by Llompart and two-time Oscar nominee **Greg MacGillivray**, *Mystery of the Nile* presents this epic journey in full-frame 15/70 LF film.

"For 114 days a team of explorers led by **Pasquale Scaturro** and **Gordon Brown** faced nearly insurmountable challenges as they made their way 3,260 miles (5,220 kilometers) down the Blue Nile and Nile rivers, traversing three countries in some of the world's remotest regions. Deadly crocodiles and hippos, the world's most dangerous whitewater rapids, gunfire from bandits, malaria, and temperatures over 120°F (50° C) were just some of the obstacles they faced.

"Their quest to become the first in history to run the Blue Nile and Nile from source to sea is now presented with the awesome scope and clarity of IMAX theater technology. The beauty and wonder of the magnificent Nile region are revealed as never before.

"*Mystery of the Nile* is a co-production of **Orbita Max** and **MacGillivray Freeman Films** and is distributed by MacGillivray Freeman Films." Release: Feb. 18.

Mystic India

"This entertaining and enlightening LF film rediscovers India, a land of many mysteries. Set 200 years ago, it retraces the incredible true-life journey of an 11-year-old yogi, Neelkanth. Starting in 1792, he walked barefoot for 7,500 miles (12,000 kilometers) over seven years, across the length and breadth of India, from the Himalayas to the southern seashores. Following this inspiring story, the film explores India's amazing art and architecture, colorful festivals, fascinating customs, and intriguing rituals.

"The film transports the audience to some of India's most sacred and treasured destinations, climaxing in the Rath Yatra, the Festival of Chariots. Colossal five-story-high chariots on mammoth wheels roll past 8,000 people from all corners of India, wearing 18th century costumes.

"Shooting from March to May of 2003 and January to February of 2004, the production team traveled to more than 100 locations in India, re-creating the adventures of Neelkanth on LF film. ***Mystic India*** is an epic journey into the land and soul of India."

Directed by **Keith Melton**, produced by **Brian Rogers**, photographed by **Reed Smoot**, written by **Mose Richards**, with a score by **Sam Cardon**. Executive producer: **BAPS/India**. Distributed by **Giant Screen Films**. Release: March.

Robots

"Riveting in IMAX!

"The second joint project for **Twentieth Century Fox** and Academy Award®-winning director **Chris Wedge**, following the blockbuster animated hit *Ice Age*, ***Robots*** boasts an all-star cast of contributing voices, including **Ewan McGregor**, **Halle Berry**, **Mel Brooks**, **Greg Kinnear**, **Drew Carey**, **Jim Broadbent**, **Amanda Bynes**, and **Robin Williams**.

"Rodney Copperbottom (voiced by

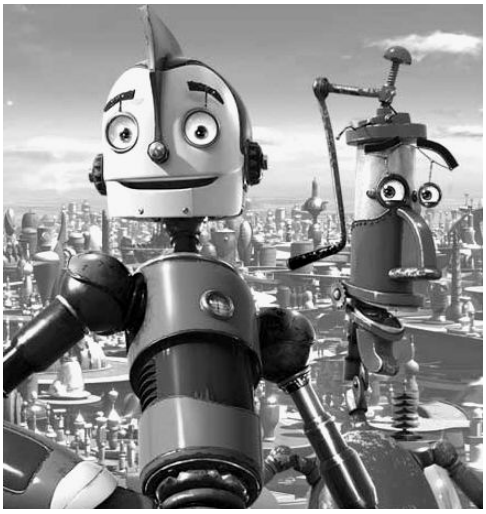
nWave Pictures

Wild Safari 3D

Twentieth Century Fox

Warner Bros.

Partners HealthCare



Robots

MacGregor) is a small town robot who has always dreamed of meeting his idol, the majestic inventor Bigweld (Brooks). Rodney himself has a gift for inventing things as well as a dream of making a difference. After turning 18, Rodney embarks on a journey to Robot City in hopes of working side by side with Bigweld creating things to make the lives of robots better.

"Once in Robot City, Rodney finds that things are not quite as he expected, and his that quest may be a lot harder than he imagined. When he discovers an evil plan cooked up by the tyrant Ratchet (Kinnear), he becomes determined to save his idol and the future of all robots. With the help of newfound friends such as Cappy (Berry), Rodney sets off on a wild ride to prove that a robot can shine no matter what he/she is made of. The result is a timeless, comedic tale that pushes the boundaries of animation while introducing characters rich with humor and soul in a world unlike any audiences have visited before."

Written by **Lowell Ganz** and **Babaloo Mandel**, scored by **John Powell**. Executive producer: **William Joyce**. Produced and distributed by Twentieth Century Fox. Release: March 11.

Wild Safari 3D

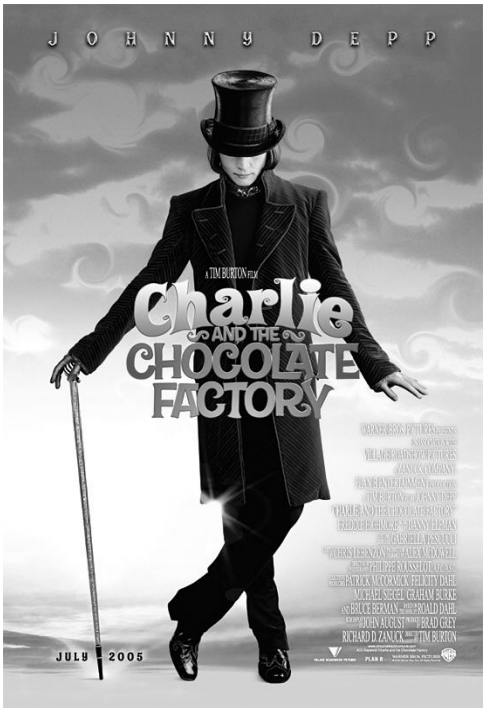
"***Wild Safari 3D*** is an inspiring and informative in-your-face wildlife adventure that gives audiences an authentic, unstaged 3D experience with five of the most extraordinary and dangerous animals on the African continent — the elephant, the rhino, the leopard, the buffalo, and the lion — known collectively as the Big Five. This unprecedented documentary will capture the feeling of being in the wild as only giant-screen 3D can.

"*Wild Safari 3D* is told as a documentary journey which starts at Africa's subtropical southern tip and ends in the desert climate of Kalahari far to the north. The audience will trek through very different climates and ecosystems, each with its own story and conservation challenges. To bring a human dimension to the story, the engaging South African zoologist and ranger, **Liesl Heigelberger**, will serve as our traveling companion and host, adding scientific background and commentary throughout the journey. She will be joined on each leg of the journey by local experts and trackers who will share their practical knowledge about the region and its inhabitants."

Directed and produced by **Ben Stassen**, photographed by **Sean Phillips**. Executive producer: **Charlotte Huggins**. Produced and distributed by nWave Pictures. Release: April/May 2005.

Charlie and the Chocolate Factory

"Director **Tim Burton** brings his vividly imaginative style to the **Roald Dahl** classic about eccentric chocolatier Willy Wonka (**Johnny Depp**) and Charlie (**Freddie Highmore**), a good-hearted boy from a



poor family who lives in the shadow of Wonka's extraordinary factory. Long isolated from his own family, Wonka launches a worldwide contest to select an heir to his candy empire. Five lucky children, including Charlie, draw golden tickets from Wonka chocolate bars and win a guided tour of the legendary candy-making facility that no outsider has seen in 15 years. Dazzled by one amazing sight after another, Charlie is drawn into Wonka's

*(See **FILMS** on page 10)*

Brain Power

John Young made a famous jumping salute on Apollo 16.

NASA

*(from **FILMS** on page 9)*

fantastic world."

Director: **Tim Burton**. Screenplay: **John August**. Producers: **Brad Grey** and **Richard Zanuck**. Executive producers: **Patrick McCormick**, **Felicity Dahl**, **Michael Siegel**, **Graham Burke**, and **Bruce Berman**.

Produced by and distributed by **Warner Bros.** Release: July 15.

Brain Power

"In 2003 the **Partners HealthCare** film crew captured the Tour de France for the first time in giant-screen history. Today that event — occurring on the Centenary of the first Tour in 1903 — is considered one of the most dramatic bicycle races of all time. Each of the 198 professional riders experienced more than the usual grueling physical and mental punishment, because of a brutal heat wave often exceeding 100 degrees, an unprecedented number of crashes, and a thrilling competition between Lance Armstrong and his major challengers that wasn't decided until the very end of the three-week, 2,500-mile (4,000-kilometer) event. In spite of their best efforts, more than 50 riders were unable to complete the course due to exhaustion, illness, or injury.

"Throughout the Centenary race there arose extraordinary individual stories of success and suffering, of triumph and near-tragedy. ***Brain Power*** will draw on many of those stories to dramatize the astounding capabilities of the human mind as it is now being revealed by cutting-edge imaging technology and neuroscience research.

"By weaving together the individual dramas of the Centenary Tour de France, the giant-screen film will expand our experience of the event itself and uncover universal truths about all human brains — our own among them."

Directed and written by **Bayley Silleck**, photographed by **Rodney Taylor**, produced by **Myles Connolly**. Senior producer: **JoAnna Baldwin Mallory**.

Produced by Partners HealthCare, distributed by nWave Pictures. Release: Fall.

Magnificent Desolation

"Only 12 people have walked on the moon. This fall, you're next!

"The IMAX space legacy continues with ***Magnificent Desolation 3D: Walking On The Moon***, which will take audiences to the surface of the Moon alongside the extraordinary Apollo astronauts who walked upon its surface. With never-before-seen photographs, CGI renditions of the lunar landscape, and previously unreleased NASA footage, audiences will be immersed in the life-changing experiences of these astronauts, experiencing what they saw, heard, felt, thought, and did while on the lunar surface.

"The film's content is based on 'The Lunar Surface Journals,' a massive archival database compiled over the last decade by **Eric Jones**, which chronicles the moon missions as recounted by the astronauts.

"Produced by **Tom Hanks** and **Gary Goetzman** of **Playtone**, and by **Imax Corporation**, *Magnificent Desolation 3D: Walking On The Moon* is directed by **Mark Cowen** (Emmy-award nominee for the documentary film *We Stand Alone Together: The Men Of Easy Company*), executive produced by **Mark Herzog** and supervised by **Greg Foster**." Release: Fall.

We the People

One-Hit Wonders

In the music industry they're called "one-hit wonders": bands who record a song that becomes very popular very quickly, but who never release another hit and quickly sink back into obscurity. (Tom Hanks' film *That Thing You Do* is a fictional account of a typical one-hit wonder band.)

The LF industry has a similar phenomenon: production companies that make only one giant-screen film. We looked at more than 220 LF features (at least 25 minutes in length) released since 1970. At least 44 films were made by companies that produced no other LF titles. To be perfectly fair, as many as a quarter of these were destination films made by the host theater.

Of course, it would be severely overstating the case to call some of these films "hits." Films like ***I Write In Space*** or ***The Journey Inside***, to name two notable LF failures, are perhaps justifiably forgotten.

But the majority of these films have been successful, at least by the lights of their producers. The films made for the LF theaters in Sedona, AZ, Dolly Parton's **Dollywood** theme park, and the **Polynesian Cultural Center** in Hawaii may not have gotten much play outside those theaters, but have been seen by tens or even hundreds of thousands of people in those theaters.

And many others have been successful by any standard. ***The Human Body***, ***Michael Jordan to the Max***, and ***Tropical Rainforest*** are the only films produced by **BBC Large Format Films**, **Giant Screen Films**, and **Shedd Productions**, respectively. But they and several others have had wide release and critical acclaim.

The Old Man and the Sea

Productions Pascal Blais

Then there are the handful of projects that despite having many positive qualities either didn't suit the marketplace or never found their audience. ***Skydance*** and ***The Majestic White Horses*** come to mind, as does the most tragic example of an unjustly neglected film: ***The Old Man and the Sea***, which despite being the only LF film to win an Oscar, only ran in two dozen theaters.

Stephen Hawking's Beyond the Universe

"The world's foremost LF filmmakers, scientists, and visualization specialists have come together to create ***Stephen Hawking's Beyond the Horizon***.

"Olivia is a twenty-something reporter for *The Times* of London. On deadline to write a feature story about cosmology and the meaning of existence on the 100th anniversary of Einstein's paper on the special theory of relativity, Olivia interviews the 'rock star' of cosmologists, **Stephen Hawking**. A skeptic when it comes to scientific facts, she firmly believes science holds no meaning for the Big Questions of life.

Stephen Hawking

Universe Partners

"The Hawking interview leads to more than Olivia bargained for — a whirlwind journey through time and space, where deep-space images explode onto the big screen and the 'Big Questions' are answered with ease and whimsy.

"Hawking guides Olivia — and us — on an incomparable scientific journey beyond the horizons of the universe. Using cutting-edge CGI, the film reveals aspects of Hawking's latest theoretical work on the origin and destiny of the universe. Sequences with Professor Hawking were shot in Cambridge, England, in October 2004."

Directed by **Bruce Neibaur**, photographed by **Matt Williams**, written by **Leonard Mlodinow**, produced by **Jeff Miller** and **Diane Beam**. Co-executive producers: **David Allen**, **Christopher Harding**, **Jeffrey Kirsch**.

Produced by **Universe Partners**, distributed by **Destination Cinema, Inc.** Release: Fall.

We the People

"***We The People*** is an exciting feature-length LF documentary that celebrates American democracy through the tenets of the Constitution and the Bill of Rights. Educational and entertaining, this unique visual essay traces the evolution of our political system. Using historic oratory, select archival footage and stills, soul-elevating symphonic music, and magnificent architecture, *We The People* brings history to life through state-of-the-art giant-screen technology. This evergreen motion picture takes history and civics students of all ages on a proud and inspiring journey."

Directed, produced, and written by **John Altman** and **Aimee Larabee**. Produced by **Inland Sea Productions** and distributed by **Jodi Capps**. Release: Fall.

The Center for Environmental Filmmaking Founded

The following is excerpted from a document that outlines LF veteran Chris Palmer's new venture at the American University in Washington, DC.

The **Center for Environmental Filmmaking** (CEF) at **American University**'s School of Communication is founded on the strong belief that environmental and wildlife films are important educational tools in the struggle to save species that stand on the brink of extinction. Environmentalists are trying to clean the air and water of poisons that kill tens of thousands of people every year. They are trying to preserve an array of habitats — grasslands, wetlands, forests, lakes and rivers — that are disappearing into a vortex of development. They are trying to halt and ultimately reverse the inroads and dangers of global warming. In short, they are trying to protect the natural systems that support us all.

Conservation should be fundamental to society, because conservation is fundamental to humanity's very survival. It should transcend partisan politics and political ideology. It should become central to the values of all citizens. Sustainable development should become a universally accepted value, and its opposite universally condemned.

Many people's understanding of conservation and the natural world is powerfully shaped by the images they see on television, in IMAX films, and increasingly over the Internet. The last thirty years have seen a huge increase in the number of nature documentaries on television as well as in theaters and museums, and a steady increase in the last decade in environmental reporting and nature documentaries on the Internet.

With this explosion of nature programming has come increased pressure to make wildlife films and broadcast TV more entertaining and less educational. Despite the spectacular images of wildlife and nature portrayed in the mass media, the public seems to be losing sight of its role as stewards in conserving our parks, forests, wilderness, and oceans — and the wildlife that live there.

The pressure for high ratings explains why there is so much emphasis nowadays in nature programming on predation, danger, and aggression, and so little emphasis on education and conservation. Because TV networks feel the need to be shocking, gory, and flamboyant, sometimes natural history coverage does more harm than good.

Chris Palmer

Many popular television programs emphasize face-to-face encounters with wildlife (e.g., snakes being grabbed and manhandled). For viewers with little outdoor experience, these shows offer a misinformed perspective that can lead to human/wildlife conflicts, and a misconstrued view of nature and our role in protecting the natural world from degradation.

CEF will:

- Counter these trends and show that it is possible to produce films that are highly entertaining without being irresponsible;
- Develop and train a new generation of filmmakers dedicated to producing natural history and wildlife films that are sensitive to the environment yet also entertaining, effective, ethical, and educational;
- Work with seasoned filmmakers to produce such films immediately;
- Design and implement workshops, lectures, and conferences to bring together students, scholars, broadcasters, executives, and filmmakers to explore, research, and learn how to make environmental films that prompt social change in a responsible and ethical manner;
- Explore and teach new ways to make environmental films more effective through the use of community organizations, lobbying, consumer education, speakers, publicity, and other outreach tools;
- Explore and teach new media methods of storytelling (Web, DVD, CD/ROM, kiosks), focusing on the development of companion Web documentaries that expand upon environmental films or stand alone as independent productions. An emphasis will be placed on pioneering the advancement of Web-based, environmental, and conservation documentaries as an emerging storytelling art form, capable of educating global audiences and influencing calls to action.

CEF believes that an environmental film, television program, video, or Web documentary is not simply an entertainment product, but also a story that tells viewers about their relationship to the natural world. Thus, it can be a tool to inspire, educate, and motivate individuals to take action to benefit society. By creating filmmakers who can produce moving, meaningful, and honest environmental films and Web documentaries, CEF will enlarge the global constituency for conservation and will directly impact the future of environmental filmmaking.

While concern for environmental degradation will be a driving force behind CEF, the Center will be equally concerned with academic excellence and will deal with environmental issues in an intellectually rigorous and thoughtful fashion. A major focus will be on the basic principles of excellence in journalism, and its core values of fairness, balance and accuracy.

Core Capabilities

The CEF will be directed by **Chris Palmer**, most recently the president and CEO of **National Wildlife Productions** at the National Wildlife Federation. Palmer is a wildlife filmmaker, a professor at American University's School of Communication, and a vice president of **MacGillivray Freeman Films**, the largest producer of IMAX films in the world. He also serves on the board of seven not-for-profit organizations, all related to environmental filmmaking.

CEF will be an integral part of AU's School of Communication, drawing on and contributing to the already content-rich programs at SOC in all three divisions — Journalism, Public Communication, and Film and Media Arts. CEF will build on the tremendous expertise already in SOC, including the nine accomplished documentary filmmakers on the faculty.

CEF will work hand in hand with other key SOC organizational units, including the Center for Social Media, the Institute for Strategic Communication for Nonprofits, and the Summer Film and Video Institute.

Goals and Strategies

CEF has the following five goals:

- Teaching a new generation of environmental filmmakers and new media storytellers
- Research and writing about the field of environmental filmmaking
- Production of quality films and Web documentaries
- Distribution of environmental films
- Hosting, contributing to, and participating in seminars, conferences, and festivals

Teaching

In his role as a professor of the School of Communication faculty, Palmer will teach "Producing Environmental and Wildlife Films," a new upper-level undergraduate and graduate class in which students will develop proposals for environmental and wildlife films.

The class will study not only the professional techniques for making such films but will also learn how to produce these films ethically. Students will research issues they care about passionately, create stories, pitch ideas, find characters, create salable treatments, and learn how to distribute, market, and raise money for wildlife films and environmental Web documentaries. For many of these students, as an integral part of their new media exposure, their first outlets for their original video programming will be on the Internet.

Palmer also will teach a class in SOC's "Producing for Film and Video" weekend program, a full-time master's program.

The pressure for ratings explains why there is so much emphasis on predation, danger, and aggression, and so little emphasis on education and conservation.

American University will graduate CEF-trained students who are well qualified for rewarding positions in the natural history and wildlife filmmaking industry. Those students will have a mastery of key areas and skills, including writing, storytelling, character development, photographing, editing, pitching, fundraising, issue positioning, financial management, budgeting, strategic communications, public relations, marketing, and distribution.

CEF will also offer students an opportunity to travel to wilderness areas with experienced, successful filmmakers, cinematographers, and Web documentary producers to make short environmental films or Web documentaries. "Classroom in the Wild," a CEF course at the university, will introduce students to the challenges of field production and serve as a critical boot camp for aspiring natural history filmmakers.

Research and Writing

CEF will research and write pragmatic, provocative, and accessible policy papers to help shape new and healthy goals for the natural history and wildlife filmmaking industry. CEF will build on the growing body of scholarship in the area of wildlife filmmaking, such as books and research by professors Derek Bouse and Gregg Mitman.

CEF will also use *Adventures in Wildlife Filmmaking*, a book written by CEF director Palmer that explores in depth the issues on which CEF is focused. This book will be used to publicly advance CEF's mission and raise awareness of the ethical dilemmas of environmental filmmaking.

An important area of research will be the study of the effectiveness of environmental films. What do these films achieve? What innovations are needed to improve their effectiveness? CEF will address these issues by performing primary research and studying secondary research in this emerging area.

Production

CEF will produce films for television and IMAX theaters that, while appealing to mass audiences, will embody the center's ethical principles and further its goal of effecting positive change. CEF will have close ties to well-known filmmakers and will work with them to produce films.

The Center will produce documentaries, including an IMAX film on fresh water called ***Water Planet***, currently in the planning stage. Students will also be instrumental in the development of the companion *Water Planet* Web documentary, learning first hand the effectiveness of supporting a film's publicity, public awareness, and educational goals through online media.

CEF will also executive produce a film about overdrilling for oil and gas in the West, called *Wyoming's Wild and Sacred Corridors*, and another film for PBS on wood and coffee eco-labeling. CEF has more than a dozen other films in development. These films will involve students and faculty members, and create an environment of mutual learning, respect, and innovation.

CEF will also produce environmentally themed, commercially viable feature films in the tradition of *Never Cry Wolf*, *The China Syndrome*, and *Emerald Forest*. The

*(See **CEF** on page 18)*

* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Mystery of the Nile

Orbitamax, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Jordi Llompart, Richard Bangs (second unit); editors: Bernat Aragones, Stephen Judson; producers: Jordi Llompart, Greg MacGillivray; DPs: Reed Smoot, Brad Ohlund (second unit); aerial cinematography: Ron Goodman, Jack Tankard. Release: Feb. 18, 2005.

—Principal photography is complete. Post production is under way.

Mystic India

Infinity Filmworks; distributor: Giant Screen Films; director: Keith Melton; DP: Reed Smoot; script: Mose Richards; score: Sam Cardon; producers: Brian Rogers; executive producer: BAPS/India. Narrator: Peter O'Toole.
Shot in 8/70 and 15/70. Release: March 2005.
— Film is complete.

*Robots **

Rodney Copperbottom is a small town robot who embarks on a journey to Robot City in hopes of working side by side with his idol, creating things to make the lives of robots better.
Twentieth Century Fox; distributor: Twentieth Century Fox; director: Chris Wedge; script: Lowel Ganz and Babaloo Mande; score: John Powell. executive producer: William Joyce. Cast: Ewan McGregor, Halle Berry, Mel Brooks, Greg Kinnear, Drew Carey, Jim Broadbent, Amanda Bynes, and Robin Williams. Release: March 11.
—The film will be converted to 15/70 with IMAX's DMR process.

Wild Safari 3D (formerly *Wild Africa 3D*)

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producer: Charlotte Huggins. Shot in 3D 35mm. Release: April/May 2005.
— Principal photography is complete. Post production is under way.
— January: Narration will be recorded.

*Charlie and the Chocolate Factory **

Tim Burton's version of the classic Roald Dahl story of an eccentric chocolatier and a young boy who dreams of visiting his factory.
Warner Bros.; distributed by Warner Bros.; directed by Tim Burton; script: John August; producers: Brad Grey and Richard Zanuck; executive producers: Patrick McCormick, Felicity Dahl, Michael Siegel, Graham Burke, and Bruce Berman. Cast: Johnny Depp, Freddie Highmore. Release: July 15.
—The film will be converted with IMAX DMR .

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: October 2005.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: Fall 2005.

Magnificent Desolation (wt)

Playtone, Imax Corporation; distributor: Imax Corporation; director: Mark Cowen; cinematographer: Sean Phillips; producers: Tom Hanks, Gary Goetzman, Mark Cowen; script: Tom Hanks, Mark Cowen; executive producers: Hugh Murray, Mark Herzog. 3D. Release: Fall 2005.
—December: Artifacts from the Kansas Cosmosphere were moved to California for filming in January.

Stephen Hawking's Beyond the Horizon

Universe Partners; distributor: Destination Cinema; director: Bruce Neibaur; cinematographer: Matt Williams; script: Leonard Mlodinow; producers: Jeff Miller, Diane Beam; co-executive producers: David Allen, Christopher Harding, Jeffrey Kirsch. Release: Fall 2005.

Denizens of the Deep

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.
—April: Filming in Hawaii.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2006.
— Filming is complete. Post production is under way.

Island of a Thousand Voices: New Guinea

Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolfe. ***Release: May 2006.***
— Filming will begin late this month.

Albuquerque Balloon Festival

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion. Release: 2006.
—October: Filmed in 15/70 and HD video at the Albuquerque Balloon festival in New Mexico.

Mars (wt)

White Mountain Films; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. ***Release 2006.***

Wonders of the Great Lakes

Science North; distributor: tba; director: David Lickley; cinematographer: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: late 2006.
— Shooting will resume in summer of 2005.

Wings Over the Wilderness

Science North; distributor: tba; director: David Lickley; cinematographer: Sean Phillips; producer: David Lickley; executive producer: Jim Marchbank. 3D. Release: 2007.
—A 15-minute version was created for Science North in 2003. Fundraising is in progress to expand it to feature length.

Not shooting this month:
Dinosaurs from Patagonia 3D
Journey Across India
Man-Eating Sharks

Science North

Science North in Sudbury, ON, is making two LF films, Wonders of the Great Lakes *(top) and* Wings Over the Wilderness *(bottom), both directed by David Lickley.*

THE *LF EXAMINER* INDEX

December 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross		Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
12/2/2004	PolarExp	4,400,000		10,300,000			10,300,000	2	61		61
	SpaceSta	114,446		55,823,404	40,510	23,955,188	79,816,242	138	15	13	28
	SVTS	102,794		5,323,898	96,757	6,510,786	11,834,684	41	16	9	25
	Bugs	71,076		13,813,486	54,289	6,846,163	20,659,649	91	25	19	44
	HaunCast	55,000		9,918,005	75,000	17,174,594	27,092,599	197	5	8	13
	NASCAR	54,771	41	19,400,506	12,166	407,956	19,808,462	38	21	2	23
	Trex	27,570		49,552,061	7,215	37,958,482	87,515,409	316	1	4	5
	AlienAdv	9,500		4,664,006	40,000	14,072,958	18,736,964	277	2	7	9
	YBS	8,603		6,579,046			6,579,046	49	2		2
	GOTA	7,900		16,566,866		5,396,531	21,963,397	86	4		4
	Galapago	6,006		14,588,758	1,528	6,812,363	21,403,605	264	1	3	3
	CTPA	1,214		3,874,107		2,893,619	6,768,415	180	1		1
	E3D	1,200		7,027,400	25,000	32,009,378	39,036,778	301	1	7	8
	Apollo13			1,735,685	50	634,403	2,370,088	125		2	2
12/9/2004	PolarExp	3,000,000		13,300,000		1,028,000	14,328,000	3	61	7	68
	SVTS	98,563		5,422,460	242,750	6,753,536	12,175,996	42	24	16	40
	SpaceSta	76,187		55,920,917	36,868	23,992,056	79,962,760	139	12	13	25
	Bugs	60,722		13,873,286	47,250	6,888,981	20,762,267	92	24	18	42
	HaunCast	54,850		9,972,855	76,150	17,250,744	27,223,599	198	5	8	13
	AR	29,858		8,798,692	59,223	5,488,496	14,287,188	110	9	10	19
	NASCAR	24,074	51	19,424,580	8,846	412,159	19,836,739	39	22	2	24
	Pulse	18,486		7,674,707	14,874	4,115,461	11,790,168	111	6	5	11
	Trex	14,663		49,574,411	13,308	37,971,790	87,556,124	317	5	3	8
	AlienAdv	9,410		4,673,416	42,100	14,115,058	18,788,474	278	2	7	9
	GOTA	7,080		16,573,946		5,396,531	21,970,477	87	4		4
	YBS	5,322		6,584,368			6,584,368	50	2		2
	Galapago	4,687		14,595,506	742	6,813,105	21,411,234	265	2	3	5
	E3D	1,350		7,028,750	26,510	32,035,888	39,064,638	302	1	7	8
	CTPA	690		3,873,628		2,893,619	6,767,247	181	1		1
	Apollo13			1,735,685	115	634,518	2,370,203	126		1	1
12/16/2004	PolarExp	3,100,000		16,400,000	505,000	1,533,000	17,933,000	4	62	15	77
	SVTS	125,308		5,547,768	82,550	6,836,085	12,383,853	43	21	11	32
	SpaceSta	92,042		56,014,998	35,216	24,027,272	80,087,689	140	15	13	18
	Bugs	61,170		13,960,851	45,143	6,948,132	20,908,983	93	24	17	44
	HaunCast	50,000		10,022,855	65,000	17,315,744	27,338,599	199	5	8	13
	AR	31,058		8,829,750	39,935	5,528,431	14,358,181	111	9	10	19
	NASCAR	22,356	51	19,446,936	8,063	404,091	19,851,027	40	20	2	22
	Pulse	22,119		7,696,826	16,458	4,131,919	11,828,745	112	6	5	11
	Trex	16,845		49,591,256	7,488	37,979,278	87,576,778	318	2	4	6
	AlienAdv	9,000		4,682,416	40,000	14,155,055	18,837,471	279	2	7	9
	Galapago	6,002		14,601,508	748	6,813,853	21,418,729	266	1	2	3
	GOTA	5,828		16,579,774		5,396,531	21,976,305	88	4		4
	YBS	3,703		6,588,071			6,588,071	51	2		2
	E3D	1,200		7,029,950	23,000	32,058,888	39,088,838	303	1	7	8
	Apollo13			1,735,685	20	634,538	2,370,223	127		1	1
	CTPA			3,873,628		2,893,619	6,767,247	182			

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
12/23/2004	PolarExp	3,400,000	19,800,000	535,000	2,432,000	22,232,000	5	62	15	77
	SVTS	136,450	5,684,218	82,551	6,918,636	12,602,854	44	15	12	27
	SpaceSta	83,895	56,102,239	112,236	24,139,508	80,289,348	141	10	12	22
	HaunCast	47,000	10,069,855	60,000	17,375,744	27,445,599	200	5	8	13
	AR	27,458	8,857,208	47,002	5,587,654	14,444,862	112	9	10	19
	Pulse	23,589	7,720,415	14,265	4,146,184	11,866,599	113	6	5	11
	NASCAR	22,288	19,469,224	5,938	410,029	19,879,253	41	19	2	21
	Trex	16,899	49,608,155	5,953	37,985,231	87,600,113	319	2	3	5
	AlienAdv	8,500	4,690,916	38,000	14,193,055	18,883,971	280	2	7	9
	GOTA	6,095	16,587,765		5,396,531	21,984,296	89	5		5
	YBS	5,360	6,596,608			6,596,608	52	3		3
	Galapago	3,790	14,605,298	561	6,814,414	21,419,711	267	1	1	2
	E3D	1,250	7,031,200	22,000	32,080,888	39,112,088	304	1	7	8
	Apollo13	466	1,737,749	14	634,552	2,373,669	128		1	2
	CTPA		3,873,628		2,893,619	6,767,247	183			
12/30/2004	PolarExp	4,700,000	24,500,000	536,000	3,541,000	28,041,000	6	57	19	76
	SpaceSta	252,497	56,427,806	44,764	24,184,272	80,675,985	142	9	11	20
	SVTS	75,355	5,759,573	82,552	7,001,187	12,760,760	45	13	13	26
	NASCAR	60,026	19,529,250	3,610	423,355	19,952,605	42	18	2	20
	AR	24,833	8,882,041	45,489	5,633,143	14,515,184	113	8	10	18
	Pulse	21,152	7,741,567	17,588	4,163,772	11,905,339	114	5	5	10
	GOTA	14,189	16,606,161		5,396,531	22,002,692	90	4		4
	Trex	13,082	49,628,559	3,535	37,988,766	87,622,090	320	1	3	4
	YBS	11,734	6,614,417			6,614,417	53	4		4
	Apollo13	8,077	1,745,826	7	634,559	2,382,053	129	1	1	2
	AlienAdv	8,000	4,689,916	35,000	14,228,055	18,917,971	281	2	7	9
	Galapago	6,565	14,614,554		6,814,414	21,432,113	268	1		1
	HaunCast	4,500	10,114,855	57,000	17,432,744	27,547,599	201	5	8	13
	E3D	1,100	7,032,300	20,000	32,100,888	39,133,188	305	1	7	8
	CTPA		3,873,628		2,893,619	6,767,247	184			

*(from **SHORTS** on page 28)*

Chattanooga passes 5 million mark

The IMAX 3D theater at the **Tennessee Aquarium** in Chattanooga welcomed its five millionth visitor on Dec. 16, less than nine years after opening in May 1996. The lucky winner, Hope Headrick of McDonald, TN, and her two young sons were given a gift basket and other goodies, and saw the 3D holiday film ***Santa Vs. The Snowman***.

The aquarium's most popular film is 1994's ***Into the Deep***, which opened with the 400-seat theater and has been seen by more than 1.8 million people there. ***Ocean Wonderland*** (2002) is next, with 500,000 visitors in less than two years.

NATO's D-cinema resolution

The **National Association of Theatre Owners** has issued a resolution that describes its members' "fundamental objectives regarding the potential transition to digital cinema." The association represents the ten largest cinema chains in the U.S. and 500 smaller exhibition companies with a total of 29,000 screens.

The resolution states the theaters' most important goals in four broad areas:

Quality. A branded moviegoing experience that exceeds 35mm film projection and home entertainment systems. (Current 1.3K projectors, which represent the vast majority of the installed base of about 150 digital projectors, have lower resolution than home HDTV systems.)

Standards and competition. Open and global technical standards to promote competition and ensure interoperability.

Security and operational control. Providing that theater operators maintain the same control over their business as they currently have, with respect to show scheduling and other factors.

Financing and rollout. Since the studios will be the primary beneficiaries of the shift to digital, they should provide a "universal financing plan" that "permits the participation of all exhibitors and all studios."

The entire resolution can be seen at the NATO Web site: www.natoonline.org.

*(from **CEF** on page 13)*

first CEF feature in development is a drama called *Blue*, the story of a blue whale and a fisherman. Again, student filmmakers will have the opportunity to participate in and work on this production.

Distribution

CEF will work closely with the Ecology Channel to help launch a cable channel devoted to responsible and entertaining environmental films (both non-fiction and fiction). The channel's challenge will be to capture a broad market with interesting, modern, provocative, exciting, and entertaining programs.

The Center will also investigate new and innovative distribution mechanisms for environmental films, so many of which are never broadcast. As a first step in exploring this issue, CEF plans to work with Green Planet Films to provide an affordable and accessible Web-based library of films to the home video sales and rental market, using DVDs as a way to give environmental films mass-market distribution.

Awards and Festivals

CEF will award and publicize the annual "ten best" natural history and wildlife films as a way of enhancing the public's understanding of what criteria distinguish a "good" environmental film from a "bad" environmental film.

CEF may also consider establishing a "Wall of Shame" for unethical environmental films, such as MTV's *Wildboyz*.

Palmer will actively pursue venues at conferences and film festivals nationwide in which he can give keynote speeches and workshops on issues relating to CEF's core values, thereby promoting CEF's efforts and the values and ethics of environmental filmmaking.

Partners Working with CEF

CEF will develop partnerships with a variety of organizations to leverage its efforts, avoid duplication, and maximize its results through strategic coordination.

The Center will develop close ties with AU's Environmental Studies Program in the College of Arts & Sciences, as well as with AU's School of International Service.

CEF's main off-campus partners will fall into four groups:

- environmental and conservation groups, such as National Wildlife Federation, National Audubon Society, Environmental Defense, Conservation International, Humane Society of the United States, World Wildlife Fund, Natural Resources Defense Council, and World Resources Institute;
- broadcasting partners, such as PBS, WETA, WNET, Animal Planet, Discovery Channel, and the National Geographic Society;
- film partners, such as MacGillivray Freeman Films, Wildscreen, Jackson Hole Wildlife Film Festival, International Wildlife Film Festival, and Filmmakers for Conservation; and
- communication organizations, such as the Society for Environmental Journalists and the National Association of Science Writers.

CEF will be a communication laboratory involving all SOC faculty, students, and alumni in a community of professional practice. CEF will be a meeting ground for the best environmental filmmakers, creative storytellers, media strategists, investigative journalists, and environmental advocates.

Funding Strategies

CEF's income will be diversified, with income derived from the sale of films, products, and publications, as well as royalties and fees for services, such as the executive production of films. In addition, CEF will seek foundation grants and individual and corporate gifts to support its educational mission.

CEF will embark on a goal to raise $10 million to launch the center, endow a CEF chair, fund CEF fellowships and scholarships, and endow a production fund. These activities will create a world-class learning laboratory in our nation's capital, located within one of the country's most distinguished and diverse educational communities, American University.

At the core of AU's success is a commitment to educational excellence. AU's undergraduate programs offer a firm foundation in the liberal arts and sciences while enabling students to gain special skills in a rich array of academic disciplines. Superb graduate programs engage select students from around the world, challenging them with complex ideas and problems that demand innovative yet practical solutions.

LF Theater Inventory, January 2005

As of December 31, 2004

C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Manufacturer

Mfr	AF	AS	EU	ME	NA	SA	Tot
CDC		2	1		3		**6**
GOTO		19					**19**
IMAX	2	40	42	3	154	1	**242**
IWRK		22	7		22	3	**54**
KINO		2	2		4		**8**
MEGA	1		5	1	17		**24**
Other		7	9		4		**20**
Total	**3**	**92**	**66**	**4**	**204**	**4**	**373**

By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2			**2**
	Total		**2**		**1**	**3**
Asia/Pac	8/70	5		3	22	**30**
	10/70			2	17	**19**
	15/70	12	6	2	23	**43**
	Total	**17**	**6**	**7**	**62**	**92**
Europe	8/70	3	5	5	10	**23**
	15/70	16	11	5	11	**43**
	Total	19	16	10	21	**66**
Middle East	8/70		1			**1**
	15/70		2		1	**3**
	Total		**3**		**1**	**4**
North America	8/70	6	9	1	27	**43**
	15/70	28	42	4	87	**161**
	Total	**34**	**51**	**5**	**114**	**204**
South America	8/70				3	**3**
	15/70				1	**1**
	Total				**4**	**4**
World	8/70	14	15	9	63	**101**
	10/70			2	17	**19**
	15/70	56	63	11	123	**253**
	Total	**70**	**78**	**22**	**203**	**373**

Bookings: January 2005 by Film

564 bookings of 88 films in 245 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
Africa	Atlanta FMNH	1/1/05	4/30/05
	Durban	9/17/04	3/31/05
	Hyderabad	10/1/04	5/31/05
AIA3D	Melbourne WBS	12/9/04	
	Memphis Pink	1/14/05	
	Vancouver Imx	**1/17/05**	
AIWC	Malta	7/1/04	6/30/05
AJ	Atlanta FMNH	9/7/04	2/11/05
	Killeen	10/29/04	1/31/05
	Kuwait City	11/21/03	1/31/05
	Rochester Cmk	8/13/04	1/6/05
	San Diego NHM	7/1/04	1/2/05
Alamo	San Antonio 2D		
Alaska	Berlin Disc	8/23/04	2/28/05
	Hague	10/15/04	2/15/05
	Lucerne	2/2/02	2/28/05
	Omaha	9/1/04	2/28/05
ALBT	Branson	4/23/04	4/30/05
	Hague	9/1/03	1/31/05
	Lucerne	2/1/04	2/28/05
	Pitea	2/1/04	1/31/05
	Speyer Imax	9/18/03	2/28/05
AlienAdv	Alamogordo	3/1/04	2/28/05
	Berlin CS	3/1/00	
	Berlin Disc	6/14/04	6/30/05
	Eilat Epic	4/4/04	3/31/05
	Madrid	4/2/03	6/30/05
	Moscow	8/1/04	7/31/05
	Warsaw CC	3/19/04	3/31/05
AllAcces	Eilat Epic	4/4/04	2/14/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
	Nuremberg	11/4/04	11/3/05
Antarc	Hastings	9/1/04	8/30/05
AOTD	**Apple Valley Imx**	**1/28/05**	**4/05**
	Boston NEA	**1/28/05**	**4/05**
	Buford Reg	**1/28/05**	**4/05**
	Charleston SC	**1/28/05**	**4/05**
	Chicago Imx	**1/28/05**	**4/05**
	Dallas Cmk	**1/28/05**	**4/05**
	Davenport	**1/28/05**	**4/05**
	Dearborn	**1/28/05**	**4/05**
	Denver CC Reg	**1/28/05**	**4/05**
	Dublin Reg	**1/28/05**	**4/05**
	Grand Rapids JLT	**1/28/05**	**4/05**
	Hampton	**1/28/05**	**4/05**
	Nashville Reg	**1/28/05**	**4/05**
	Natick JF	**1/28/05**	**4/05**
	New York Loe	**1/28/05**	**4/05**
	Providence Imx	**1/28/05**	**4/05**
	Reading JF	**1/28/05**	**4/05**
	Sacramento Imx	**1/28/05**	**4/05**
	San Antonio 3D	**1/28/05**	**4/05**
	San Francisco Loe	**1/28/05**	**4/05**
	Tempe Imx	**1/28/05**	**4/05**
	West Nyack Imx	**1/28/05**	**4/05**
	White Plains NA	**1/28/05**	**4/05**
Apollo13	Hyderabad	1/13/04	1/12/05
AR	**Bogota**	**11/1/04**	**3/15/05**
	Corsicana	**1/5/05**	**7/5/05**
	Dulles	12/15/03	12/31/05
	Durban	9/1/04	3/31/05
	Houston MNS	**6/11/04**	**3/6/05**
	Karlshamn	9/1/04	8/30/05
	London ONT	7/12/04	3/1/05
	Nuremberg	9/17/04	2/17/05
	Tempe Imx	10/22/04	3/30/05
	Valencia Spn	9/15/04	9/14/05
Bears	Fort Worth	10/10/04	3/7/05
	Garza Garcia	8/13/04	1/13/05
	Rochester MSC	10/9/04	4/9/05
	Stockholm	12/3/04	12/3/05
Beavers	Winnipeg Imx	10/15/04	3/11/05
Bugs	Albany GA	12/3/04	12/1/05
	Albuquerque	3/25/04	3/1/05
	Amneville	5/1/04	5/1/05
	Austin	9/11/04	3/18/05
	Berlin CS	4/8/04	4/1/05
	Berlin Disc	10/18/03	3/31/05
	Bradford	7/9/03	4/30/05
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/18/05
	Charlotte	11/17/04	5/1/05
	Chicago MSI	10/15/04	2/15/05
	Cleveland	7/4/04	1/4/05
	Denver MNS	6/4/04	2/25/05
	Galveston	5/23/03	5/23/05
	Glasgow	9/26/03	4/1/05
	Grand Rapids JLT	4/9/04	2/1/05
	Hague	10/11/04	4/1/05
	Houston MNS	3/12/04	5/30/05
	Jersey City	1/31/04	5/27/05
	Krakow CC	10/8/04	4/30/05
	Kuwait City	6/16/04	6/1/05
	Lehi	8/20/04	3/31/05
	London BFI	10/3/03	4/30/05
	London ONT	10/1/04	4/1/05
	London SM	10/3/03	4/30/05
	Louisville SC	6/5/04	1/4/05
	Lucerne	11/1/04	5/1/05
	Malta	9/1/04	9/1/05
	Melbourne WBS	4/11/03	4/11/05
	Montreal VP	10/9/03	3/31/05
	Moscow	9/30/04	11/1/05
	Munich	11/1/03	1/1/05
	Myrtle Beach	6/1/04	6/1/05
	New Orleans	3/12/03	3/12/05
	Nuremberg	11/1/03	3/31/05
	Omaha	5/1/04	3/31/05
	Phoenix	5/29/04	6/1/05
	Reading JF	10/29/04	9/10/05
	Richmond SMV	**12/26/04**	**5/20/05**
	Roanoke	10/30/04	6/30/05
	Saint Augustine	8/13/04	3/1/05
	San Antonio 3D	1/9/04	5/1/05
	San Diego RHF	8/8/03	6/20/05
	Sandy	8/15/04	3/1/05
	Seattle PSC 2	12/27/03	12/1/05
	Sydney WBS	4/11/03	4/11/05
	Tulsa Cmk	12/10/04	3/31/05
	Vienna LFC	3/23/04	5/1/05
	Washington NMNH	3/14/03	3/11/05
CDS	Vienna LFC	11/19/04	1/7/05
CRA	Cedar Rapids	11/1/04	2/28/05
	Denver MNS	3/1/04	2/14/05
	Las Palmas	12/1/04	11/30/05
	Lubbock	11/18/04	6/15/05
	Melbourne WBS	8/1/04	1/1/05
	Sioux Falls	1/29/05	5/27/05
	Tijuana	6/15/04	5/31/05
	Toronto OSC	10/17/03	3/31/05
CTPA	Menlyn	1/30/04	1/29/05
CV	Washington NASM	3/10/03	3/05
Cyberwor	Kitakyushu	5/1/04	3/31/05
	Poitiers Imax 3D	2/1/01	1/06
DIA	Hartberg	1/10/04	1/9/05
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Charleston WV	1/29/05	7/29/05
	Karlshamn	9/15/03	2/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Memphis Pink	11/13/04	3/4/05
	Mumbai	5/1/04	2/28/05
	Vantaa	9/1/04	8/31/05
	Washington NMNH	9/11/04	3/05
E3D	Berlin Disc	6/1/03	6/30/05
	Bratislava	1/15/03	1/31/05
	Bristol	2/1/04	6/30/05
	Glasgow	6/25/04	12/31/05
	Madrid	10/26/00	6/30/05
	Munich	**1/15/01**	**6/30/05**
	Natick JF	7/1/02	5/31/05
	Sinsheim	5/16/03	6/30/05
	Warsaw CC	4/16/04	4/30/05
E3Dcc	Karlshamn	2/1/04	3/1/05
EMSH	Castle Rock	3/92	
Everest	Ankara	12/31/04	12/30/05
	Charleston WV	8/1/04	2/1/05
	Dearborn	1/2/05	1/1/06
	Espinho	9/30/04	8/31/05
	Kaohsiung	1/1/05	3/31/05
	Mexico City Ram	**1/15/05**	**7/14/05**
	Mobile	9/12/04	1/19/05
	Oulu	4/26/04	4/30/05
	Taipei WVC	11/19/04	11/18/05
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/31/05
	Boston MOS	9/21/04	2/17/05
	Hutchinson	1/1/05	5/31/05

Film	Theater	Open	Close
	Speyer Imax	2/8/02	5/20/05
FEOC	Grand Rapids JLT	5/15/04	5/15/05
	Mexico City Pap		5/05
FOK	Edmonton Ody	6/5/04	6/25/05
FON	Alamogordo	7/1/04	6/30/05
	Albuquerque	9/25/04	9/25/05
	Atlanta FMNH	8/7/04	2/28/05
	Baltimore	11/5/04	7/30/05
	Baton Rouge	9/1/04	7/31/05
	Charleston SC	9/1/04	2/28/05
	Chicago MSI	6/4/04	2/3/05
	Cincinnati	10/2/04	2/28/05
	Copenhagen	9/27/04	5/30/05
	Edmonton Ody	7/1/04	6/25/05
	Fort Lauderdale	9/3/04	9/2/05
	Garza Garcia	10/9/04	4/9/05
	Harrisburg	10/2/04	3/31/05
	Hull	10/8/04	6/30/05
	Jersey City	7/1/04	1/2/05
	Kansas City Sci	11/19/04	9/1/05
	Kenner	12/1/04	5/30/05
	Menlyn	9/17/04	3/31/05
	Montreal VP	9/24/04	4/3/05
	Norwalk	10/8/04	
	Orlando SC	9/17/04	3/27/05
	Penrith	7/21/04	7/20/05
	Philadelphia	8/7/04	1/30/05
	Phoenix	11/15/04	10/4/05
	Pittsburgh CSC	9/3/04	6/30/05
	Portland	10/7/04	5/7/05
	Richmond SMV	**9/18/04**	**3/18/05**
	Saint Louis SC	9/17/04	1/28/05
	San Jose	7/15/04	7/31/06
	San Simeon	9/17/04	5/31/05
	Shreveport	10/15/04	6/30/05
	Singapore SC	10/1/04	3/31/05
	Sioux Falls	10/2/04	1/28/05
	Spokane	8/20/04	12/31/05
	Stockholm	11/26/04	11/30/05
	Sydney WBS	9/25/04	3/31/05
	Tulsa Cmk	8/20/04	8/19/05
	Victoria	10/7/04	4/30/05
	Virginia Beach	9/24/04	3/24/05
FOTA	Norwalk	10/8/04	
GC	Dallas Cmk	3/26/04	3/26/05
	Grand Canyon	11/1/99	12/31/05
	Mobile	9/12/04	1/19/05
	Nanchang	3/1/04	2/28/05
	Parker	2/28/04	2/28/05
	Speyer Imax	1/1/04	5/20/05
	Valencia Spn	4/16/04	4/15/05
GF	Myrtle Beach	9/1/04	7/30/05
GN	Grand Rapids JLT	5/15/04	5/15/05
GOTA	Pittsburgh CSC	10/1/04	6/30/05
GP	Athens Eug	9/1/04	8/31/05
HaunCast	Barcelona	5/7/02	5/31/05
	Berlin CS	4/5/01	6/30/05
	Berlin Disc	4/5/01	5/31/05
	Changchun 3D	9/24/04	9/24/05
	Eilat Epic	4/4/04	3/31/05
	Galveston	3/1/04	11/6/05
	London BFI	12/1/01	3/05
	London SM	9/2/04	9/5/05
	Madrid	6/12/02	6/30/05
	Manchester UCI	**9/1/02**	**3/31/05**
	Melbourne WBS	9/13/01	3/05
	Munich	9/4/03	3/31/05
	Nuremberg	5/28/03	6/30/05
	San Antonio 3D	8/15/03	6/30/05
	Sydney WBS	9/20/01	3/05
	Vienna LFC	3/26/04	2/26/05
	Warsaw CC	6/1/04	5/31/05
HB	Barcelona	5/7/02	3/31/05
	Berlin Disc	11/30/01	4/30/05
	Birmingham AL	5/1/04	1/31/05
	Detroit	10/1/04	1/2/05
	Hartberg	4/30/04	4/30/05
	Jackson MS	8/1/04	7/31/05
	Kuwait City	11/13/04	5/2/05
	Madrid	11/6/02	3/31/05
	Melbourne WBS	10/7/02	3/31/05
	Natick JF	11/15/02	5/31/05
	Sakai SEC	11/1/04	3/31/05
	Singapore DC	8/1/04	1/31/05
	Spokane	3/15/04	5/31/05
	Stockholm	11/30/01	12/31/05
	Sudbury	5/1/04	6/30/05
	Sydney WBS	7/22/02	3/31/05
	Toronto OSC	10/12/01	3/31/05
	Vancouver SW	10/22/04	10/21/05
	Vienna LFC	6/7/02	3/31/05
HCBTD	San Simeon	8/17/96	
India	San Jose	7/17/04	7/17/05
JGWC	Baltimore	5/31/04	6/30/05
	Bristol	10/11/04	2/10/05
	Matsusaka	9/1/04	3/31/05
	Montreal VP	1/14/05	6/13/05
	Oklahoma City	7/9/04	3/10/05
	Sagamihara	4/1/04	3/31/05
	Tijuana	1/5/05	6/4/05
JIAC	Albany GA	10/10/04	4/10/05
	Charleston WV	9/1/04	9/1/05
	Raleigh Exp	10/8/04	5/19/05
Kilimanj	Nuremberg	4/1/04	3/31/05
	Saint Paul	1/15/05	6/30/05
	Seattle PSC 1	8/23/04	1/2/05
	Sudbury	9/27/04	6/30/05
L&C	Apple Valley Imx	10/1/04	3/31/05
	Boston MOS	9/28/02	4/30/05
	Branson	5/3/02	4/30/05
	Chicago MSI	2/13/04	2/28/05
	Cincinnati	10/1/03	10/31/05
	Corpus Christi	1/1/03	6/4/05
	Dearborn	9/1/04	8/31/05
	Fort Worth	9/1/03	5/31/05
	Garden City	9/1/04	4/30/05
	Hastings	12/1/03	6/30/05
	Los Angeles CSC	10/8/04	4/22/05
	Myrtle Beach	6/1/04	5/31/05
	Portland	8/16/02	8/31/05
	Saint Augustine	9/4/04	2/5/05
	Saint Louis Arch	5/29/04	5/28/05
	San Diego RHF	8/2/02	6/30/05
	San Jose	10/1/03	10/31/05
	Shreveport	9/7/04	3/31/05
	Sioux Falls	10/1/04	6/30/05
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	9/1/04	7/30/05
LS	Athens Eug	11/27/04	11/26/05
	Charleston WV	9/1/04	9/1/05
	London ONT	12/1/03	5/31/05
	Riccione	7/1/04	6/30/05
LW	Espinho	8/10/04	8/10/05
	Hong Kong	10/1/04	3/31/05
	London ONT	10/15/04	4/15/05
	Reno Fleisch	5/9/04	1/9/05
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Bratislava	7/26/04	6/30/05
	Kansas City Sci	7/30/04	2/11/05
	Madrid	6/1/04	6/30/05
	Taipei AM	6/25/04	6/25/05
M3Dcc	Calgary SC	9/10/04	9/30/05
	Memphis Pink	1/14/05	2/21/05
	Pitea	10/15/04	10/31/05
MOE	Birmingham AL	9/25/04	5/15/05
	Boston MOS	6/16/01	6/30/05
	Denver MNS	9/1/04	3/31/05
	Dwingeloo	5/15/04	5/14/05
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	9/7/04	3/6/07
	Hague	10/14/04	2/28/05
	Kuala Lumpur Di	12/3/04	
	Langley FP	5/1/04	4/30/05
	London BFI	4/1/02	1/31/05
	Malta	4/15/03	4/30/05
	Manchester UCI	7/1/02	6/30/05
	Mobile	1/20/05	4/24/05
	San Diego RHF	11/1/01	6/30/05
	Sioux Falls	12/1/03	1/31/05
	Speyer Imax	2/1/01	3/05
	Sydney WBS	10/1/02	12/31/05
MOTM	Grand Rapids JLT	8/13/04	4/30/05
NASCAR	Atlantic City	10/15/04	10/14/05
	Daytona Beach	4/04	
	Louisville SC	12/26/04	7/30/05
	Memphis Pink	6/26/04	3/4/05
Niagara	Niagara	7/1/86	
OC	Branson	9/4/04	9/5/05
	Davenport	7/2/04	3/15/05
OnGuard	Singapore DC	2/13/99	
OO	**Charlotte**	**12/26/04**	**1/31/05**
	Madrid	10/6/04	4/5/05
	San Diego NHM	**3/31/01**	**12/31/05**
	Shanghai Dome	5/1/04	4/30/05
	Tijuana	**10/18/01**	**2/1/05**
OW3D	Berlin CS	6/5/03	6/4/05
	Berlin Disc	6/12/03	6/11/05
	Boston NEA	2/11/03	9/10/05
	Bratislava	8/1/03	2/15/05
	Chattanooga	2/22/03	2/28/05
	Eilat Epic	4/4/04	4/30/05
	Galveston	3/1/03	2/28/05
	Karuizawa Mer	8/6/04	1/30/05
	Las Vegas Cae	3/10/03	3/10/05
	Melbourne WBS	2/1/04	1/31/05
	Moscow	10/9/04	10/9/05
	Munich	4/1/04	3/31/05
	Nuremberg	7/29/04	7/29/05
	Rochester Cmk	4/30/04	1/30/05
	Sacramento Imx	10/1/04	3/31/05
	San Antonio 3D	10/15/03	10/15/05
	Sydney WBS	7/1/04	6/30/05
	Woodridge Cmk	8/13/04	3/30/05
Ozarks	Branson	1/93	12/05
PolarExp	Apple Valley Imx	11/10/04	1/05
	Atlantic City	**11/24/04**	**1/05**
	Austin	11/10/04	1/05

Film	Theater	Open	Close
	Bangkok	12/23/04	1/05
	Barcelona	**12/04**	**1/05**
	Boise Reg	11/10/04	1/05
	Boston NEA	11/10/04	1/05
	Brampton FP	11/10/04	1/05
	Bristol	12/10/04	1/05
	Buffalo Reg	11/10/04	1/05
	Buford Reg	11/10/04	1/05
	Calgary FP	11/10/04	1/05
	Cathedral City	11/10/04	1/05
	Charleston SC	11/10/04	1/05
	Chicago Imx	11/10/04	1/05
	Cincinnati NA	11/10/04	1/05
	Col Springs Cmk	11/10/04	1/05
	Dallas Cmk	11/10/04	1/05
	Dearborn	11/10/04	1/05
	Denver CC Reg	11/10/04	1/05
	Dublin Reg	11/10/04	1/05
	Edmonton FP	11/10/04	1/05
	Evansville Sho	11/19/04	1/05
	Fort Lauderdale	11/10/04	1/05
	Grand Rapids JLT	11/10/04	1/05
	Halifax	11/10/04	1/05
	Hampton	11/10/04	1/05
	Houston Reg	11/10/04	1/05
	Hyderabad	12/24/04	1/05
	Irvine Reg	11/10/04	1/05
	Katowice CC	**12/04**	**1/05**
	King of Prussia Reg	11/10/04	1/05
	Kuala Lumpur Di	12/3/04	
	Langley FP	11/10/04	1/05
	Lansing JLT	11/10/04	1/05
	Las Vegas Bre	11/10/04	1/05
	Lincolnshire Reg	11/10/04	1/05
	London BFI	12/3/04	1/05
	Los Angeles Loe	11/10/04	1/05
	Los Angeles NA	11/10/04	1/05
	Louisville NA	11/10/04	1/05
	Madrid	**12/04**	**1/05**
	Manchester NA	11/10/04	1/05
	Manchester UCI	12/3/04	1/05
	Melbourne WBS	**12/04**	**1/05**
	Mexico City Ram	11/19/04	1/05
	Mississauga FP	11/10/04	1/05
	Montreal FP	11/10/04	1/05
	Moscow	12/24/04	1/05
	Mumbai	12/24/04	1/05
	Nashville Reg	11/10/04	1/05
	Natick JF	11/10/04	1/05
	New Rochelle Reg	11/10/04	1/05
	New York Loe	11/10/04	1/05
	Ontario Reg	11/10/04	1/05
	Oviedo Yel	12/3/04	1/05
	Pittsburgh CSC	11/10/04	
	Prague CC	12/9/04	1/05
	Raleigh Exp	11/10/04	1/05
	Reading JF	11/10/04	1/05
	Richmond FP	11/10/04	1/05
	Rochester Cmk	11/10/04	1/05
	Sacramento Imx	**12/04**	**1/05**
	San Antonio 3D	11/10/04	1/05
	San Francisco Loe	11/10/04	1/05
	San Jose	11/10/04	1/05
	Seattle PSC 2	11/10/04	1/05
	Shanghai PC	**12/04**	**1/05**
	Spokane	11/10/04	1/05
	Sydney WBS	11/18/04	1/05
	Taipei WVC	**12/04**	**1/05**
	Tampa Reg	11/10/04	1/05
	Tempe Imx	11/19/04	1/05
	Tokyo Mer	11/27/04	1/05
	Toronto FP	11/10/04	1/05
	Tulsa Cmk	11/10/04	1/05
	Valencia Reg	11/10/04	1/05
	Vaughan FP	11/10/04	1/05
	Warsaw CC	12/3/04	1/05
	West Nyack Imx	11/10/04	1/05
	White Plains NA	11/10/04	1/05
	Woodridge Cmk	11/10/04	1/05
	Xalapa	**12/04**	**1/05**
Pulse	**Cathedral City**	**1/19/05**	**3/10/05**
	Cleveland	11/6/04	5/15/05
	Columbus COSI	12/26/04	3/11/05
	Eilat Epic	4/4/04	1/6/05
	Oklahoma City	11/5/04	3/10/05
	San Jose	**1/19/05**	**8/30/05**
	Vancouver SW	12/15/04	6/15/05
Roar	Berlin CS	10/26/04	10/25/05
	Berlin Disc	10/26/04	10/25/05
	Boston MOS	10/1/04	1/31/05
	Charlotte	11/11/04	5/31/05
	Duluth	8/6/04	2/5/05
	Hague	4/30/04	4/30/05
	Hastings	12/6/04	6/6/05
	Hull	7/1/04	1/5/05
	Jersey City	5/1/04	1/2/05
	Milwaukee	12/26/04	6/25/05
	Norwalk	**12/26/04**	**6/16/05**
	Parker	10/30/04	10/28/05
	San Diego RHF	11/12/04	5/15/05
	Seoul 63	12/1/04	6/30/05
	Singapore SC	8/1/04	1/31/05
	Stockholm	5/14/04	5/11/05
	Tempe Imx	9/24/04	1/5/05
	Victoria	5/1/04	1/3/05
SAA	Cathedral City	9/24/04	
	Davenport	**10/1/04**	**1/27/05**
	Grand Rapids JLT	**9/3/04**	**6/3/05**
	Hamaoka	10/1/04	3/31/05
	Hibbing	**9/1/04**	**6/1/05**
	Leon Exp	12/1/04	5/30/05
	Providence Imx	**9/17/04**	
	Richmond SMV	**6/18/04**	**3/18/05**
	Rochester MSC	12/10/04	1/15/05
	Saint Paul	**12/9/04**	**1/12/05**
	Vantaa	2/1/04	1/31/05
Sedona	Sedona	3/28/98	12/31/05
Sharks3D	Las Vegas Cae	12/15/04	
	New Orleans	1/1/05	
	Virginia Beach	12/26/04	
SM2	Cedar Rapids	1/6/05	3/05
SOA	Dallas AA	2/26/99	
Solarmax	Cocoa	10/1/02	9/30/05
	Fort Worth	9/1/04	8/30/05
	Melbourne WBS	3/18/04	3/18/05
	Portland	6/1/04	5/30/05
	Reno Fleisch	9/1/04	8/30/05
	Seattle PSC 1	12/31/03	6/30/05
	Sydney WBS	3/18/04	3/17/05
SOSPI	**London SM**	**3/10/03**	**3/31/05**
	Malta	4/1/04	3/31/05
	Mexico City Pap	11/12/04	6/30/05
	Natick JF	1/30/03	5/31/05
	Valencia Spn	9/15/04	9/14/05
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Bratislava	4/1/04	3/31/05
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Durban	1/16/04	1/15/05
	Eilat Epic	4/4/04	2/14/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Langley FP	4/26/02	4/05
	Prague CC	3/18/04	3/17/05
	Vaughan FP	4/26/02	4/05
SU	Corpus Christi	8/29/03	3/2/05
	Dayton	9/27/02	
	Dulles	12/15/03	
	Durban	11/27/04	3/1/05
	Garden City	5/26/03	6/30/05
	Huntsville	3/1/03	3/1/05
	Lelystad	3/1/04	2/14/05
	Sioux Falls	7/1/04	1/10/05
	Washington NASM	9/18/02	
SupeSpee	Taipei AM	1/15/04	1/14/05
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	5/26/05
	Kuala Lumpur NP	8/1/04	8/1/05
Texas	Austin	5/3/03	
TF	Washington NASM	7/1/76	
Trex	Hampton	9/3/04	9/3/05
TS	Munich	5/13/04	5/12/05
	Seattle PSC 1	9/24/04	2/3/05
	Speyer Imax	5/6/04	5/20/05
Vikings	Duluth	11/12/04	5/12/05
	New York AMNH	10/9/04	4/15/05
	Tampa MOSI	10/8/04	4/8/05
	Vienna LFC	9/7/04	3/7/05
VOTDS	Boston NEA	2/10/04	2/10/05
	Chicago Imx	10/8/04	
	Columbus COSI	11/24/04	6/24/05
	Detroit	**12/1/04**	**6/30/05**
	Hong Kong	9/1/04	8/31/05
	Lehi	**5/3/04**	**2/15/05**
	New Orleans	8/27/04	2/26/05
	Paris Geo	10/04	8/05
	San Diego RHF	**8/20/04**	**2/05**
	Stockholm	9/3/04	9/2/05
	Taichung ST	7/1/04	6/30/05
	Toronto OSC	10/15/04	
	Vancouver Imx	10/14/04	
	Winnipeg Imx	10/14/04	6/30/05
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	2/28/05
	San Diego RHF	7/1/03	6/30/05
	Spokane	3/15/04	12/31/06
Wolves	Saint Félicien	7/1/04	7/1/05
YBS	Austin	1/22/05	
Yell	Jackson MS	9/1/04	2/28/05
	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

January 2005 by Theater

Theater	Film	Open	Close
Alamogordo	AlienAdv	3/1/04	2/28/05
	FON	7/1/04	6/30/05
	SpaceSta	7/1/02	6/05
Albany GA	Bugs	12/3/04	12/1/05
	JIAC	10/10/04	4/10/05
Albuquerque	Bugs	3/25/04	3/1/05
	FON	9/25/04	9/25/05
Amneville	Bugs	5/1/04	5/1/05
	SpaceSta	4/1/04	3/31/05
Ankara	Everest	12/31/04	12/30/05
Apple Valley Imx	**AOTD**	**1/28/05**	**4/05**
	L&C	10/1/04	3/31/05
	PolarExp	11/10/04	1/05
Athens Eug	Discov	1/17/04	1/16/05
	Extreme	5/21/04	5/21/05
	GP	9/1/04	8/31/05
	LS	11/27/04	11/26/05
Atlanta FMNH	Africa	1/1/05	4/30/05
	AJ	9/7/04	2/11/05
	FON	8/7/04	2/28/05
Atlantic City	NASCAR	10/15/04	10/14/05
	PolarExp	**11/24/04**	**1/05**
Austin	Bugs	9/11/04	3/18/05
	PolarExp	11/10/04	1/05
	Texas	5/3/03	
	YBS	1/22/05	
Baltimore	FON	11/5/04	7/30/05
	JGWC	5/31/04	6/30/05
	SpaceSta	5/24/02	5/05
Bangkok	PolarExp	12/23/04	1/05
Barcelona	HaunCast	5/7/02	5/31/05
	HB	5/7/02	3/31/05
	M3D	5/1/04	5/31/05
	PolarExp	**12/04**	**1/05**
Baton Rouge	FON	9/1/04	7/31/05
	TBAA	5/24/03	5/26/05
	Whales	3/1/04	2/28/05
Berlin CS	AlienAdv	3/1/00	
	Bugs	4/8/04	4/1/05
	HaunCast	4/5/01	6/30/05
	OW3D	6/5/03	6/4/05
	Roar	10/26/04	10/25/05
Berlin Disc	Alaska	8/23/04	2/28/05
	AlienAdv	6/14/04	6/30/05
	Bugs	10/18/03	3/31/05
	E3D	6/1/03	6/30/05
	Extreme	5/2/00	12/31/05
	HaunCast	4/5/01	5/31/05
	HB	11/30/01	4/30/05
	OW3D	6/12/03	6/11/05
	Roar	10/26/04	10/25/05
Birmingham AL	HB	5/1/04	1/31/05
	MOE	9/25/04	5/15/05
Bogota	**AR**	**11/1/04**	**3/15/05**
Boise Reg	PolarExp	11/10/04	1/05
Boston MOS	Extreme	9/21/04	2/17/05
	L&C	9/28/02	4/30/05
	MOE	6/16/01	6/30/05
	Roar	10/1/04	1/31/05
Boston NEA	**AOTD**	**1/28/05**	**4/05**
	OW3D	2/11/03	9/10/05
	PolarExp	11/10/04	1/05
	VOTDS	2/10/04	2/10/05
Bradford	Bugs	7/9/03	4/30/05
	M3D	4/3/04	4/30/05
Brampton FP	PolarExp	11/10/04	1/05
Branson	ALBT	4/23/04	4/30/05
	L&C	5/3/02	4/30/05
	OC	9/4/04	9/5/05
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	E3D	1/15/03	1/31/05
	M3D	7/26/04	6/30/05
	OW3D	8/1/03	2/15/05
	SpaceSta	4/1/04	3/31/05
Bristol	Bugs	3/18/03	3/18/05
	E3D	2/1/04	6/30/05
	JGWC	10/11/04	2/10/05
	PolarExp	12/10/04	1/05
Buffalo Reg	PolarExp	11/10/04	1/05
Buford Reg	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
Calgary FP	PolarExp	11/10/04	1/05
Calgary SC	M3Dcc	9/10/04	9/30/05
Castle Rock	EMSH	3/92	
Cathedral City	PolarExp	11/10/04	1/05
	Pulse	**1/19/05**	**3/10/05**
	SAA	9/24/04	
Cedar Rapids	CRA	11/1/04	2/28/05
	SM2	1/6/05	3/05
Changchun 3D	HaunCast	9/24/04	9/24/05
Charleston SC	**AOTD**	**1/28/05**	**4/05**
	FON	9/1/04	2/28/05
	PolarExp	11/10/04	1/05
Charleston WV	Dolphins	1/29/05	7/29/05
	Everest	8/1/04	2/1/05
	JIAC	9/1/04	9/1/05
	LS	9/1/04	9/1/05
Charlotte	Bugs	11/17/04	5/1/05
	OO	**12/26/04**	**1/31/05**
	Roar	11/11/04	5/31/05
Chattanooga	OW3D	2/22/03	2/28/05
Chicago Imx	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
	VOTDS	10/8/04	
Chicago MSI	Bugs	10/15/04	2/15/05
	FON	6/4/04	2/3/05
	L&C	2/13/04	2/28/05
Cincinnati	FON	10/2/04	2/28/05
	L&C	10/1/03	10/31/05
Cincinnati NA	PolarExp	11/10/04	1/05
Cleveland	Bugs	7/4/04	1/4/05
	Pulse	11/6/04	5/15/05
Cocoa	Solarmax	10/1/02	9/30/05
Col Springs Cmk	PolarExp	11/10/04	1/05
	SpaceSta	2/21/03	4/05
Columbus COSI	Pulse	12/26/04	3/11/05
	VOTDS	11/24/04	6/24/05
Copenhagen	FON	9/27/04	5/30/05
Corpus Christi	L&C	1/1/03	6/4/05
	SU	8/29/03	3/2/05
Corsicana	**AR**	**1/5/05**	**7/5/05**
Dallas AA	SOA	2/26/99	
Dallas Cmk	**AOTD**	**1/28/05**	**4/05**
	GC	3/26/04	3/26/05
	PolarExp	11/10/04	1/05
	SpaceSta	4/19/02	4/05
Davenport	**AOTD**	**1/28/05**	**4/05**
	OC	7/2/04	3/15/05
	SAA	**10/1/04**	**1/27/05**
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	**AOTD**	**1/28/05**	**4/05**
	Everest	1/2/05	1/1/06
	L&C	9/1/04	8/31/05
	PolarExp	11/10/04	1/05
Denver CC Reg	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
Denver MNS	Bugs	6/4/04	2/25/05
	CRA	3/1/04	2/14/05
	MOE	9/1/04	3/31/05
Detroit	HB	10/1/04	1/2/05
	VOTDS	**12/1/04**	**6/30/05**
Dublin Reg	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
Dulles	AR	12/15/03	12/31/05
	SU	12/15/03	
Duluth	Roar	8/6/04	2/5/05
	Vikings	11/12/04	5/12/05
Durban	Africa	9/17/04	3/31/05
	AR	9/1/04	3/31/05
	SpaceSta	1/16/04	1/15/05
	SU	11/27/04	3/1/05
Dwingeloo	MOE	5/15/04	5/14/05
Edmonton FP	PolarExp	11/10/04	1/05
Edmonton Ody	FOK	6/5/04	6/25/05
	FON	7/1/04	6/25/05
Eilat Epic	AlienAdv	4/4/04	3/31/05
	AllAcces	4/4/04	2/14/05
	HaunCast	4/4/04	3/31/05
	OW3D	4/4/04	4/30/05
	Pulse	4/4/04	1/6/05
	SpaceSta	4/4/04	2/14/05
Espinho	Everest	9/30/04	8/31/05
	LW	8/10/04	8/10/05
Evansville Sho	PolarExp	11/19/04	1/05
Fort Lauderdale	FON	9/3/04	9/2/05
	MOE	5/25/02	12/05
	PolarExp	11/10/04	1/05
	SpaceSta	2/14/04	3/31/05
Fort Worth	Bears	10/10/04	3/7/05
	L&C	9/1/03	5/31/05
	MOE	9/7/04	3/6/07
	Solarmax	9/1/04	8/30/05
Galveston	Bugs	5/23/03	5/23/05
	HaunCast	3/1/04	11/6/05
	OW3D	3/1/03	2/28/05
	SpaceSta	5/24/02	5/05
Garden City	L&C	9/1/04	4/30/05
	SpaceSta	4/19/02	5/05
	SU	5/26/03	6/30/05
Garza Garcia	Bears	8/13/04	1/13/05
	FON	10/9/04	4/9/05
Glasgow	Bugs	9/26/03	4/1/05
	E3D	6/25/04	12/31/05
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	AOTD	**1/28/05**	**4/05**
	Bugs	4/9/04	2/1/05
	FEOC	5/15/04	5/15/05
	GN	5/15/04	5/15/05

Theater	Film	Open	Close
	MOTM	8/13/04	4/30/05
	PolarExp	11/10/04	1/05
	SAA	**9/3/04**	**6/3/05**
Hague	Alaska	10/15/04	2/15/05
	ALBT	9/1/03	1/31/05
	Bugs	10/11/04	4/1/05
	MOE	10/14/04	2/28/05
	Roar	4/30/04	4/30/05
Halifax	PolarExp	11/10/04	1/05
Hamaoka	SAA	10/1/04	3/31/05
Hampton	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
	SpaceSta	5/24/02	5/05
	Trex	9/3/04	9/3/05
Harrisburg	FON	10/2/04	3/31/05
Hartberg	DIA	1/10/04	1/9/05
	HB	4/30/04	4/30/05
Hastings	Antarc	9/1/04	8/30/05
	L&C	12/1/03	6/30/05
	Roar	12/6/04	6/6/05
Hibbing	**SAA**	**9/1/04**	**6/1/05**
Hong Kong	LW	10/1/04	3/31/05
	VOTDS	9/1/04	8/31/05
Houston MNS	**AR**	**6/11/04**	**3/6/05**
	Bugs	3/12/04	5/30/05
Houston Reg	PolarExp	11/10/04	1/05
Hull	FON	10/8/04	6/30/05
	Roar	7/1/04	1/5/05
Huntsville	SpaceSta	5/24/02	5/05
	SU	3/1/03	3/1/05
Hutchinson	Extreme	1/1/05	5/31/05
	SpaceSta	6/1/02	6/07
Hyderabad	Africa	10/1/04	5/31/05
	Apollo13	1/13/04	1/12/05
	PolarExp	12/24/04	1/05
Irvine Reg	PolarExp	11/10/04	1/05
Jackson MS	HB	8/1/04	7/31/05
	Yell	9/1/04	2/28/05
Jersey City	Bugs	1/31/04	5/27/05
	FON	7/1/04	1/2/05
	Roar	5/1/04	1/2/05
Kansas City Sci	FON	11/19/04	9/1/05
	M3D	7/30/04	2/11/05
Kaohsiung	Everest	1/1/05	3/31/05
Karlshamn	AR	9/1/04	8/30/05
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Karuizawa Mer	OW3D	8/6/04	1/30/05
Katowice CC	**PolarExp**	**12/04**	**1/05**
Kenner	FON	12/1/04	5/30/05
Killeen	AJ	10/29/04	1/31/05
King of Prussia Reg		PolarExp	11/10/04
	1/05		
Kitakyushu	Cyberwor	5/1/04	3/31/05
Krakow CC	Bugs	10/8/04	4/30/05
Kuala Lumpur Di	MOE	12/3/04	
	PolarExp	12/3/04	
Kuala Lumpur NP	TBAA	8/1/04	8/1/05
Kuwait City	AJ	11/21/03	1/31/05
	Bugs	6/16/04	6/1/05
	HB	11/13/04	5/2/05
La Coruna	Dolphins	3/30/04	5/30/05
Langley FP	MOE	5/1/04	4/30/05
	PolarExp	11/10/04	1/05
	SpaceSta	4/26/02	4/05
Lansing JLT	PolarExp	11/10/04	1/05
Las Palmas	CRA	12/1/04	11/30/05
Las Vegas Bre	PolarExp	11/10/04	1/05
Las Vegas Cae	OW3D	3/10/03	3/10/05
	Sharks3D	12/15/04	
Lehi	Bugs	8/20/04	3/31/05
	VOTDS	**5/3/04**	**2/15/05**
Lelystad	SU	3/1/04	2/14/05
Leon Exp	SAA	12/1/04	5/30/05
Lincolnshire Reg	PolarExp	11/10/04	1/05
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	12/1/01	3/05
	MOE	4/1/02	1/31/05
	PolarExp	12/3/04	1/05
London ONT	AR	7/12/04	3/1/05
	Bugs	10/1/04	4/1/05
	LS	12/1/03	5/31/05
	LW	10/15/04	4/15/05
London SM	Bugs	10/3/03	4/30/05
	HaunCast	9/2/04	9/5/05
	SOSPI	**3/10/03**	**3/31/05**
Los Angeles CSC	L&C	10/8/04	4/22/05
Los Angeles Loe	PolarExp	11/10/04	1/05
Los Angeles NA	PolarExp	11/10/04	1/05
Louisville NA	PolarExp	11/10/04	1/05
Louisville SC	Bugs	6/5/04	1/4/05
	NASCAR	12/26/04	7/30/05
Lubbock	CRA	11/18/04	6/15/05
Lucerne	Alaska	2/2/02	2/28/05
	ALBT	2/1/04	2/28/05
	Bugs	11/1/04	5/1/05
Madrid	AlienAdv	4/2/03	6/30/05
	E3D	10/26/00	6/30/05
	HaunCast	6/12/02	6/30/05
	HB	11/6/02	3/31/05
	M3D	6/1/04	6/30/05
	OO	10/6/04	4/5/05
	PolarExp	**12/04**	**1/05**
Malta	AIWC	7/1/04	6/30/05
	Bugs	9/1/04	9/1/05
	Dolphins	5/1/04	4/30/05
	MOE	4/15/03	4/30/05
	SOSPI	4/1/04	3/31/05
Manchester NA	PolarExp	11/10/04	1/05
Manchester UCI	**HaunCast**	**9/1/02**	**3/31/05**
	MOE	7/1/02	6/30/05
	PolarExp	12/3/04	1/05
Matsusaka	JGWC	9/1/04	3/31/05
Melbourne WBS	AIA3D	12/9/04	
	Bugs	4/11/03	4/11/05
	CRA	8/1/04	1/1/05
	HaunCast	9/13/01	3/05
	HB	10/7/02	3/31/05
	OW3D	2/1/04	1/31/05
	PolarExp	**12/04**	**1/05**
	Solarmax	3/18/04	3/18/05
Memphis Pink	AIA3D	1/14/05	
	Dolphins	11/13/04	3/4/05
	M3Dcc	1/14/05	2/21/05
	NASCAR	6/26/04	3/4/05
Menlyn	CTPA	1/30/04	1/29/05
	FON	9/17/04	3/31/05
Mexico City Pap	FEOC		5/05
	SOSPI	11/12/04	6/30/05
Mexico City Ram	**Everest**	**1/15/05**	**7/14/05**
	PolarExp	11/19/04	1/05
Milwaukee	Roar	12/26/04	6/25/05
Mississauga FP	PolarExp	11/10/04	1/05
Mobile	Everest	9/12/04	1/19/05
	GC	9/12/04	1/19/05
	MOE	1/20/05	4/24/05
Montreal FP	PolarExp	11/10/04	1/05
Montreal VP	Bugs	10/9/03	3/31/05
	FON	9/24/04	4/3/05
	JGWC	1/14/05	6/13/05
Moscow	AlienAdv	8/1/04	7/31/05
	Bugs	9/30/04	11/1/05
	OW3D	10/9/04	10/9/05
	PolarExp	12/24/04	1/05
Mumbai	Dolphins	5/1/04	2/28/05
	PolarExp	12/24/04	1/05
Munich	Bugs	11/1/03	1/1/05
	E3D	**1/15/01**	**6/30/05**
	HaunCast	9/4/03	3/31/05
	OW3D	4/1/04	3/31/05
	TS	5/13/04	5/12/05
Myrtle Beach	Bugs	6/1/04	6/1/05
	GF	9/1/04	7/30/05
	L&C	6/1/04	5/31/05
	LOLL	9/1/04	7/30/05
Nanchang	GC	3/1/04	2/28/05
Nashville Reg	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
Natick JF	**AOTD**	**1/28/05**	**4/05**
	E3D	7/1/02	5/31/05
	HB	11/15/02	5/31/05
	PolarExp	11/10/04	1/05
	SOSPI	1/30/03	5/31/05
New Orleans	Bugs	3/12/03	3/12/05
	Sharks3D	1/1/05	
	VOTDS	8/27/04	2/26/05
New Rochelle Reg	PolarExp	11/10/04	1/05
New York AMNH	Vikings	10/9/04	4/15/05
New York Loe	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
Niagara	Niagara	7/1/86	
Norwalk	FON	10/8/04	
	FOTA	10/8/04	
	Roar	**12/26/04**	**6/16/05**
	T90	11/20/98	12/05
Nuremberg	Amazon	11/4/04	11/3/05
	AR	9/17/04	2/17/05
	Bugs	11/1/03	3/31/05
	HaunCast	5/28/03	6/30/05
	Kilimanj	4/1/04	3/31/05
	OW3D	7/29/04	7/29/05
Oklahoma City	JGWC	7/9/04	3/10/05
	Pulse	11/5/04	3/10/05
Omaha	Alaska	9/1/04	2/28/05
	Bugs	5/1/04	3/31/05
Ontario Reg	PolarExp	11/10/04	1/05
Orlando SC	FON	9/17/04	3/27/05
Oulu	Everest	4/26/04	4/30/05
Oviedo Yel	PolarExp	12/3/04	1/05
Paris Geo	VOTDS	10/04	8/05
	WAMnv	1/10/00	
Parker	GC	2/28/04	2/28/05
	Roar	10/30/04	10/28/05
Penrith	FON	7/21/04	7/20/05
Philadelphia	FON	8/7/04	1/30/05
Phoenix	Bugs	5/29/04	6/1/05
	FON	11/15/04	10/4/05
Pitea	ALBT	2/1/04	1/31/05
	M3Dcc	10/15/04	10/31/05
Pittsburgh CSC	FON	9/3/04	6/30/05

Theater	Film	Open	Close
	GOTA	10/1/04	6/30/05
	PolarExp	11/10/04	
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
Portland	FON	10/7/04	5/7/05
	L&C	8/16/02	8/31/05
	Solarmax	6/1/04	5/30/05
Prague CC	PolarExp	12/9/04	1/05
	SpaceSta	3/18/04	3/17/05
Providence Imx	**AOTD**	**1/28/05**	**4/05**
	SAA	**9/17/04**	
Raleigh Exp	JIAC	10/8/04	5/19/05
	PolarExp	11/10/04	1/05
Reading JF	**AOTD**	**1/28/05**	**4/05**
	Bugs	10/29/04	9/10/05
	PolarExp	11/10/04	1/05
Reno Fleisch	LW	5/9/04	1/9/05
	Solarmax	9/1/04	8/30/05
Riccione	LS	7/1/04	6/30/05
Richmond FP	PolarExp	11/10/04	1/05
Richmond SMV	**Bugs**	**12/26/04**	**5/20/05**
	FON	**9/18/04**	**3/18/05**
	SAA	**6/18/04**	**3/18/05**
Roanoke	Bugs	10/30/04	6/30/05
Rochester Cmk	AJ	8/13/04	1/6/05
	OW3D	4/30/04	1/30/05
	PolarExp	11/10/04	1/05
Rochester MSC	Bears	10/9/04	4/9/05
	SAA	12/10/04	1/15/05
Sacramento Imx	**AOTD**	**1/28/05**	**4/05**
	OW3D	10/1/04	3/31/05
	PolarExp	**12/04**	**1/05**
Sagamihara	JGWC	4/1/04	3/31/05
Saint Augustine	Bugs	8/13/04	3/1/05
	L&C	9/4/04	2/5/05
Saint Félicien	Wolves	7/1/04	7/1/05
Saint Louis Arch	L&C	5/29/04	5/28/05
Saint Louis SC	FON	9/17/04	1/28/05
Saint Paul	Kilimanj	1/15/05	6/30/05
	SAA	**12/9/04**	**1/12/05**
Sakai SEC	HB	11/1/04	3/31/05
San Antonio 2D	Alamo		
San Antonio 3D	**AOTD**	**1/28/05**	**4/05**
	Bugs	1/9/04	5/1/05
	HaunCast	8/15/03	6/30/05
	OW3D	10/15/03	10/15/05
	PolarExp	11/10/04	1/05
San Diego NHM	AJ	7/1/04	1/2/05
	OO	**3/31/01**	**12/31/05**
San Diego RHF	Bugs	8/8/03	6/20/05
	L&C	8/2/02	6/30/05
	MOE	11/1/01	6/30/05
	Roar	11/12/04	5/15/05
	VOTDS	**8/20/04**	**2/05**
	Whales	7/1/03	6/30/05
San Francisco Loe	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
San Jose	FON	7/15/04	7/31/06
	India	7/17/04	7/17/05
	L&C	10/1/03	10/31/05
	PolarExp	11/10/04	1/05
	Pulse	**1/19/05**	**8/30/05**
San Simeon	FON	9/17/04	5/31/05
	HCBTD	8/17/96	
Sandy	Bugs	8/15/04	3/1/05
Seattle PSC 1	Kilimanj	8/23/04	1/2/05
	Solarmax	12/31/03	6/30/05
	TS	9/24/04	2/3/05
Seattle PSC 2	Bugs	12/27/03	12/1/05
	PolarExp	11/10/04	1/05
Sedona	Sedona	3/28/98	12/31/05
Seoul 63	Roar	12/1/04	6/30/05
Shanghai Dome	OO	5/1/04	4/30/05
Shanghai PC	**PolarExp**	**12/04**	**1/05**
Shreveport	FON	10/15/04	6/30/05
	L&C	9/7/04	3/31/05
Singapore DC	HB	8/1/04	1/31/05
	OnGuard	2/13/99	
Singapore SC	FON	10/1/04	3/31/05
	Roar	8/1/04	1/31/05
Sinsheim	E3D	5/16/03	6/30/05
Sioux Falls	CRA	1/29/05	5/27/05
	FON	10/2/04	1/28/05
	L&C	10/1/04	6/30/05
	MOE	12/1/03	1/31/05
	SU	7/1/04	1/10/05
Speyer Imax	ALBT	9/18/03	2/28/05
	Extreme	2/8/02	5/20/05
	GC	1/1/04	5/20/05
	MOE	2/1/01	3/05
	TS	5/6/04	5/20/05
Spokane	FON	8/20/04	12/31/05
	HB	3/15/04	5/31/05
	PolarExp	11/10/04	1/05
	Whales	3/15/04	12/31/06
Stockholm	Bears	12/3/04	12/3/05
	FON	11/26/04	11/30/05
	HB	11/30/01	12/31/05
	Roar	5/14/04	5/11/05
	VOTDS	9/3/04	9/2/05
Sudbury	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
Sydney WBS	Bugs	4/11/03	4/11/05
	FON	9/25/04	3/31/05
	HaunCast	9/20/01	3/05
	HB	7/22/02	3/31/05
	MOE	10/1/02	12/31/05
	OW3D	7/1/04	6/30/05
	PolarExp	11/18/04	1/05
	Solarmax	3/18/04	3/17/05
Taichung ST	VOTDS	7/1/04	6/30/05
Taipei AM	M3D	6/25/04	6/25/05
	SupeSpee	1/15/04	1/14/05
Taipei WVC	Everest	11/19/04	11/18/05
	PolarExp	**12/04**	**1/05**
Tampa MOSI	Vikings	10/8/04	4/8/05
Tampa Reg	PolarExp	11/10/04	1/05
Tempe Imx	**AOTD**	**1/28/05**	**4/05**
	AR	10/22/04	3/30/05
	PolarExp	11/19/04	1/05
	Roar	9/24/04	1/5/05
Tijuana	CRA	6/15/04	5/31/05
	JGWC	1/5/05	6/4/05
	OO	**10/18/01**	**2/1/05**
Tokyo Mer	PolarExp	11/27/04	1/05
Toronto FP	PolarExp	11/10/04	1/05
Toronto OSC	CRA	10/17/03	3/31/05
	HB	10/12/01	3/31/05
	VOTDS	10/15/04	
Tulsa Cmk	Bugs	12/10/04	3/31/05
	FON	8/20/04	8/19/05
	PolarExp	11/10/04	1/05
Valencia Reg	PolarExp	11/10/04	1/05
Valencia Spn	AR	9/15/04	9/14/05
	GC	4/16/04	4/15/05
	SOSPI	9/15/04	9/14/05
Vancouver Imx	**AIA3D**	**1/17/05**	
	VOTDS	10/14/04	
Vancouver SW	HB	10/22/04	10/21/05
	Pulse	12/15/04	6/15/05
Vantaa	Dolphins	9/1/04	8/31/05
	SAA	2/1/04	1/31/05
Vaughan FP	PolarExp	11/10/04	1/05
	SpaceSta	4/26/02	4/05
Victoria	FON	10/7/04	4/30/05
	Roar	5/1/04	1/3/05
Vienna LFC	Bugs	3/23/04	5/1/05
	CDS	11/19/04	1/7/05
	HaunCast	3/26/04	2/26/05
	HB	6/7/02	3/31/05
	Vikings	9/7/04	3/7/05
Virginia Beach	FON	9/24/04	3/24/05
	Sharks3D	12/26/04	
Warsaw CC	AlienAdv	3/19/04	3/31/05
	E3D	4/16/04	4/30/05
	HaunCast	6/1/04	5/31/05
	PolarExp	12/3/04	1/05
Washington NASM	CV	3/10/03	3/05
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
	Dolphins	9/11/04	3/05
West Nyack Imx	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
White Plains NA	**AOTD**	**1/28/05**	**4/05**
	PolarExp	11/10/04	1/05
Winnipeg Imx	Beavers	10/15/04	3/11/05
	VOTDS	10/14/04	6/30/05
Woodridge Cmk	OW3D	8/13/04	3/30/05
	PolarExp	11/10/04	1/05
Xalapa	**PolarExp**	**12/04**	**1/05**
Yellowstone	Yell	4/1/03	12/31/05
Zion	ZC	5/24/94	

January 2005 Bookings

#	Film	#	Film	#	Film	#	Film
83	PolarExp	7	JGWC	2	Cyberwor	1	GOTA
49	Bugs	7	Pulse	2	FEOC	1	GP
39	FON	7	Solarmax	2	LOLL	1	HCBTD
23	AOTD	5	AJ	2	OC	1	India
19	HB	5	ALBT	2	TBAA	1	MOTM
19	L&C	5	Extreme	2	Yell	1	Niagara
18	OW3D	5	OO	1	AIWC	1	OnGuard
18	Roar	5	SOSPI	1	Alamo	1	Ozarks
18	SpaceSta	4	Alaska	1	AllAcces	1	Sedona
17	HaunCast	4	Bears	1	Antarc	1	SM2
17	MOE	4	Kilimanj	1	Apollo13	1	SOA
14	VOTDS	4	LS	1	Beavers	1	
11	SAA	4	LW	1	CDS	SupeSpee	
10	AR	4	NASCAR	1	CTPA	1	T90
10	E3D	4	Vikings	1	CV	1	Texas
9	Everest	3	Africa	1	DIA	1	TF
9	M3D	3	AIA3D	1	Discov	1	Trex
9	SU	3	JIAC	1	EMSH	1	WAMnv
8	CRA	3	Sharks3D	1	FOK	1	Wolves
8	Dolphins	3	TS	1	FOTA	1	YBS
7	AlienAdv	3	Whales	1	GF	1	ZC
7	GC	2	Amazon	1	GN		

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIA3D	Adventures in Animation 3D	2004	3D	WGBH
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AOTD	Aliens of the Deep	2005	3D	BVP
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BrainPow	Brain Power	2005		nWP
Bugs	Bugs!	2003	3D	SKF
CATCF	Charlie and the Chocolate Factory	2005		WB
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
ChanJian	Chang Jiang: The Great River of China	1999		DTI
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
Fantasia	Fantasia/2000	2000		BVP
FEOC	First Emperor of China	1989		BFI
Fiddle	Fiddle: An American Family Saga, The	1995		IMAX
FightPil	Fighter Pilot: Operation Red Flag	2004		SLC
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
FOTA	Flight of the Aquanaut	1992		SLC
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West	1996		JQH
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
GreeCont	Green Contract	1995		IMAX
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Horses	Horses: The Story of Equus	2002		IMAX
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
IA	Island Adventure	1996		G47
IN	IMAX Nutcracker, The	1997	3D	IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOATV	Island of a Thousand Voices: New Guinea	2005		LOBO
IOTS	Island of the Sharks	1999		IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LionKing	Lion King, The	2002		BVP
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MagDes	Magnificent Desolation	2005	3D	IMAX
MatrxRel	Matrix Reloaded, The IMAX Experience	2003		WB
MatrxRev	Matrix Revolutions, The IMAX Experience	2003		WB
Mexico	Mexico	1996		IWRK
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
MysticInd	Mystic India	2005		unk
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		NMF
OC	Our Country	2003		GSF
OG	Olympic Glory	1999		PTAS
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
PiliAloh	Pilli Aloha	1996		BC
PolarExp	Polar Express: An IMAX 3D Experience	2004	3D	WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		DCI
Robots	Robots	2005		FOX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Sharks3D	Sharks 3D	2004	3D	3DEL
SHBTU	Stephen Hawking's Beyond the Universe	2005		DCI
ShinSymp	Shinsyu Symphony	1995		BFI
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		AC
SM	Shirakami Mountains, The	1998		CJI
SM2	Spider-Man 2	2004		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SOSPl	SOS Planet	2002	3D	nWP
SOW	Story of Winds, The	1995		unk
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
SWII	Star Wars Episode II: The IMAX Exp.	2002		FOX
Sydney	Sydney: Story of a City	1999		TBS
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
TP	Treasure Planet	2002		BVP
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
UX	Ultimate X	2002		BVP
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
Wolves	Wolves	1999		NWF
WS3D	Wild Safari 3D	2005	3D	nWP
WTB	Way to B, The	1998		WBF
WTP	We the People	2005		CAPPS
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

Directory of Organizations Mentioned in this Issue of LF Examiner

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Aardman Animations
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Bristol, BS1 6UN UNITED KINGDOM
www.aardman.com/

American Association of Museums
1225 Eye Street, NW, Suite 200
Washington, DC 20005 USA
Tel: 202-289-9113
Fax: 202-289-6578
www.aam-us.org

Association of Science-Technology Centers Inc.
1025 Vermont Ave. NW, Suite 500
Washington, DC 20005-3516 USA
Tel: 202-783-7200
Fax: 202-783-7207
www.astc.org

BBC Large Format Films
BBC White City, Room 4502
201 Wood Lane
London, W12 7TS UNITED KINGDOM
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Bharatbala Productions Ltd.
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Big Picture Concepts
215 East Washington Street
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Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
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www.cinemark.com

Custom Survey Solutions, Inc.
104 McLeod Street
P.O. Box 312
Big Timber, MT 59011 USA
Tel: 406-932-6565
Fax: 406-932-5876
www.customsurveys.biz

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Desert IMAX Theater
68-510 East Palm Canyon Drive
Cathedral City, CA 92234 USA
Tel: 760-324-7333
Fax: 760-324-2787
www.desertimax.com

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Dollywood
1020 Dollywood Lane
Pigeon Forge, TN 37863 USA
Tel: 423-428-9400
Fax: 423-429-2078
www.dollywood.com

DreamWorks Pictures
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com/

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158

Euromax
PO Box 61667
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Fax: +31-70-3524280
www.euromax.org

Extreme Productions **EP**
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Calgary, AB T2E 5X2 CANADA
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Fax: 403-263-6130
www.extreme70mmfilm.com

Fandango.com
12200 W. Olympic Blvd #150
Los Angeles, CA 90064 USA
www.fandango.com

FunFilm **FF**
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Montreal, QC H2T 1R8 CANADA
Tel: 514-272-4956
Fax: 514-272-9841

Giant Screen Consortium
147 West St. Paul, Ste 100
Montreal, QC H2V 1Z5 CANADA
Tel: 514-396-2223
Fax: 514-396-2227
www.cfg-gsc.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Infinity Filmworks
19405 Bilmoor Place
Tarzana, CA 91356 USA
Tel: 818-881-3288
Fax: 818-881-8873

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

International Association of Amusement Parks and Attractions
1448 Duke Street
Alexandria, VA 22314 USA
Tel: 703-836-4800
Fax: 703-836-4801
www.iaapa.org

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com/

Loews Cineplex Theatres
711 5th Avenue
New York, NY 10022 USA
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Fax: 212-833-6054
www.enjoytheshow.com/theatres/imax.cfm

MacGillivray Freeman Films, Inc. **MFF**
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2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marcus Theatres Corporation
250 E. Wisconsin Ave.
Milwaukee, WI 53202-4222 USA
Tel: 414-905-1500
Fax: 414-905-2668
www.marcustheaters.com

MegaSystems, Inc. **MEGA**
110 Riberia Street
Saint Augustine, FL 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
www.megasystem.com

Milwaukee Public Museum
800 West Wells Street
Milwaukee, WI 53233-2309 USA
Tel: 414-278-2700
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MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510
www.mr-film.com

Museum of Science and Industry
4801 East Fowler Avenue
Tampa, FL 33617-2099 USA
Tel: 813-987-6300
Fax: 813-987-6310
www.mosi.org

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

National Aeronautics and Space Administration
500 E Street, SW
Washington, DC 20024 USA
www.nasa.gov

National Amusements, Inc.
200 Elm Street
Dedham, MA 02026-4536 USA
Tel: 781-461-1600
Fax: 781-461-1416
www.national-amusements.com

National Association of Broadcasters
1771 N Street, NW
Washington, DC 20036 USA
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Fax: 202-775-3520
www.nab.org

National Geographic Television and Film
1145 17th Street, NW
Washington, DC 20036 USA
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Fax: 202-775-6590
www.nationalgeographic.com

National Science Foundation
4201 Wilson Blvd. Ste 885
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

National Wildlife Productions **NWF**
11100 Wildlife Center Drive
Reston, VA 20190 USA
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www.nwf.org/nwp

Nelson Madison Film **NMF**
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Tel: 818-550-6213
www.nelsonmadisonfilms.com

Nescafé IMAX Theater
Pravoberezhnaya Street, 1
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www.nescafe-imaxcinema.ru/

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Greenwich, CT 06830 USA
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Fax: 203-661-5556
www.nwave.com

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Polynesian Cultural Center
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www.polynesia.com

Primesco Communications, Inc. **PCI**
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www.realscreen.com

Regal Entertainment Group
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Knoxville, TN 37918 USA
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Fax: 865-922-3188
www.regalcinemas.com

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Fax: 651-221-9433
www.smm.org

Science North
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Sudbury, ON P3E 5S9 CANADA
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Fax: 705-522-4954
www.sciencenorth.ca

Sci-Port Discovery Center
820 Clyde Fant Parkway
Shreveport, LA 71101 USA
Tel: 318-424-3466
Fax: 318-222-5592
www.sciport.org

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PO Box 20667
Sedona, AZ 86341 USA
Tel: 928-284-3813
Fax: 928-284-3571
http://supervue.com

Shedd Productions Inc.
233 S. Villa Place
Boise, ID 83712 USA
Tel: 208-342-1011

ShowEast
244 West 49th Street, Ste 200
New York, NY 10019 USA
Tel: 212-246-6460
Fax: 212-265-6428
www.showeast.com

ShoWest
5055 Wilshire Blvd., 5th floor
Los Angeles, CA 90036 USA
Tel: 323-525-2290
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163 Queen Street East, Ste 100
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Fax: 416-363-1428
www.skfilms.com/

Sky East, Inc. **SEI**
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www.shemovie.com

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Fax: 514-633-6035
www.stephenlow.com

Summerhays Films, Inc. **SFI**
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Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

Tricolor Films
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www.tricolorfilms.com

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Los Angeles, CA 90035 USA
Tel: 310-369-1969
www.foxmovies.com

Universal Studios Hollywood
100 Universal Plaza
Bldg 1320, 3rd floor mezz
Universal City, CA 91608 USA
Tel: 818-777-1000
Fax: 818-622-0407

Universe Partners, LLC
PO Box 510507
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Fax: 801-575-7912
www.universepartners.net

Virginia Aquarium and Marine Science Center
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www.vmsm.com

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Fax: 310-887-1063
www.walden.com

Walt Disney Company
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Warner Bros. **WB**
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Burbank, CA 91522 USA
http://www2.warnerbros.com

WGBH Giant Screen Films **WGBH**
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Chicago, IL 60614 USA
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Fax: 312-255-1372

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skitothemax.com

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

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POSITIONS OPEN

Chief Projectionist, Appleton, WI

The **Big Picture** is a large-format theater opening in Appleton, WI, in March 2005. Our mission is to provide our guests with exceptional large-format film experiences. These elements make up the experience: Awesome technology: A screen that's 80 feet wide by six stories tall (that's BIG!), special film and projector to fill the screen with crisp, clear images, and up to 18,000 watts of Dolby surround sound. Wonderful films: breathtakingly beautiful, informative, entertaining. Outstanding service: friendly, helpful, capable staff members play a key role in helping our guests have a memorable experience. Join us in bringing this outstanding new attraction to residents and visitors to Northeast Wisconsin.

POSITION PROFILE
Position title: Chief Projectionist
Type of employment: Full-time
Start date: Mid-January 2005
Reports to: Executive Director
Benefits include: Health insurance, dental insurance, 401(k)

This position plays a pivotal role in providing our guests with an outstanding large format film experience by:

- Leading the operation and maintenance of all projection and sound equipment
- Scheduling and supervising 2-3 part-time projectionists

Position requirements include:

- Training and experience equivalent to an associate degree in electronic technology
- Experience operating projection equipment (large-format experience preferred)
- Two years' supervisory experience
- Ability to work flexible hours.

Direct questions to Michelle Bork, Director of Special Projects, 920-731-7700.

E-mail resume to: michellebork@bigpicturetheater.com.

Mail resume to:
The Big Picture
Attn: Michelle Bork
P.O. Box 1293
Appleton, WI 54912-1293

POSITIONS SOUGHT

Large Format Post Guru

I have 7+ years of hands-on experience (on two continents) in the fast paced, unpredictable world of large-format post-production.

Past duties include: client services, optical printing, negative cutting, distribution coordination, release print QC/QA, dailies evaluation, synching 3D, film recorder calibration, telecine supervision, editorial assistance, FX coordination, and everything in between.

Obviously, multi-tasking, trouble-shooting, and problem solving come standard. I'm self-motivated and can work well independently or with others. I have plenty of experience patiently training individuals. I'm highly computer literate in both Mac and PC.

So if you're seeking an individual who is looking for a new challenge that will utilize his existing talents and hopefully add to them, please give me a call.

James Manke, Los Angeles, CA
james_manke@yahoo.com
(818) 331-8835

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self-taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 13 years of combined experience.

Canadian resident.

Training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca

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SHORTS

Polar Express watch

The Polar Express: An IMAX 3D Experience continues to set new records for IMAX DMR films. As reported here last month, the film grossed US$10 million in 66 IMAX theaters in only 19 days, much faster than any previous release. It then passed the $20 million milepost in less than six weeks, on 77 screens worldwide.

On Jan. 3, Imax issued a press release claiming that the film had produced "the highest grossing week in Imax's history," with $5.45 million taken in between Sunday, Dec. 26, and Saturday, Jan. 1. However, Sunday-Saturday is a non-standard reporting period which just happens to include the two biggest days of one of the biggest movie weeks of the year. If one considers the more usual Friday-Thursday week ending Jan. 6, the film grossed $5.3 million, which is the highest grossing standard reporting week ever, beating ***Fantasia/2000***'s opening week of $5.03 million five years ago, and ***The Lion King***'s $3.7 million opener in late 2002. *Polar Express* has five of the top ten highest grossing weeks for an LF film.

The IMAX theaters showing *Polar Express* have substantially outperformed the 35mm houses, on average taking in more than ten times as much as the conventional screens.

On 35mm screens, *The Polar Express* has confounded conventional wisdom that declared it dead when in took in only $30 million its first five-day weekend, compared to $70 million for *The Incredibles* in three days. Showing unusual staying power, *Polar Express* held steady over the Christmas season, and by press time had taken in $156 million domestically and another $102 million overseas. Although *The Incredibles* has grossed more than twice as much ($539 million worldwide), some observers had predicted early on that *Polar Express* wouldn't make it to $120 million.

GSTA changes Mid-Winter plans

In early December, the board of the **Giant Screen Theater Association** reversed its decision to open the 2005 Mid-Winter Meeting to all GSTA members, instead keeping it as a working session open to committee members only, as it has been for the last several years. According to a statement, "Given the change in leadership and pressing association business and issues, the 2005 meeting will focus fully on the business aspects of the Association and the success of the Osaka conference." The allusion is to the recent departure of executive director **Mary Ann Henker** and the appointment of **Gretchen Jaspering** to the position (*see The Biz, LF Examiner, December 2004*).

The Virginia Aquarium and Marine Science Center will host GSTA's Mid-Winter Meeting in February.

This year's meeting will be held Feb. 3–5 in Virginia Beach, VA, and hosted by the **Virginia Aquarium and Marine Science Center**. About 70 committee members are expected.

The 2005 meeting will include two film screenings, which have not been a part of most recent Mid-Winter sessions. The association took the novel fundraising step of auctioning off the film slots to distributors. The bidding started at US$2,000, and the auction provided that the highest bidder would have its film screened first on the opening night of the meeting, and the second highest bidder's film would run second. The winning films will be announced on Jan. 17.

MPX theaters get high marks

Imax Corporation has released results of an exit poll of customers at four **National Amusements** MPX theaters that the company commissioned from **Custom Survey Solutions, Inc**. MPX theaters are conventional multiplex houses that have been retrofitted with Imax's new smaller and simpler projection system. (*For more detail on MPX, see LFX, November 2004.*)

NA's theaters in White Plains, NY; Manchester, CT; Louisville, KY; and Cincinnati, OH, are the four smallest IMAX screens in the world, ranging from 23.5 feet (7 meters) tall to 30 feet (9 meters) tall. They opened in early November with ***The Polar Express*** in 3D.

The study reported the following findings. Of visitors polled,

- 93% were extremely or very satisfied with the IMAX 3D Experience
- 90% are extremely or very likely to recommend seeing *The Polar Express*
- Half are extremely or very likely to see the film in an IMAX theater again
- 84% say the addition of the IMAX theater has improved their perception of the theater
- 86% are more likely to visit the multiplex again in the near future because of the addition of an IMAX theater

*(See **SHORTS** on page 17)*

Virginia Aquarium and Marine Science Center